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JOHN GEORGE WILLE
L'INSTRUCTION PATERNELLE

[NUMBER 179]

SALE NUMBER 1383

ON PUBLIC EXHIBITION FROM DECEMBER THIRD

ILLUSTRATED CATALOGUE OF MODERN ETCHINGS

COLLECTED BY

CHARLES H. CAREY

OF BALTIMORE

WITH A COLLECTION OF ORIGINAL DRAWINGS OF THE FRENCH RENAISSANCE AND BY F. BARTOLOZZI, ENGRAVINGS BY J. C. WILLE AND G. EDELINCK AND RARE PRINTS OF THEATRICAL INTEREST FROM VARIOUS CONSIGNORS

ORDER OF SALE

WEDNESDAY EVENING, DECEMBER 11TH LOTS 1 to 216

THURSDAY EVENING, DECEMBER 12TH LOTS 217 to 432

THE ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

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8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for fifty cents for each session of the sale.

The Anderson Galleries

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

TELEPHONE. PLAZA. 9356

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN.

NOTE

THIS is, I think, the first time that a collection of French Drawings of the Renaissance period has ever been offered at public sale in America and those of this collection are particularly interesting on account of their beauty, freshness, and quality.

Notwithstanding the important research works of MM. Neil, L. de Laborde, Reiset, H. Bouchot, J. Guiffrey, etc., it still remains very difficult, if not impossible, to identify with absolute certainty each one of these admirable productions of our artists. It was not many years ago that the name of the contemporaries of Clouet and Demonstier were brought back from oblivion. Next to them we find today those of N. Quesnel, Jean de Court, and Benjamin Foulon.

On account of the lack of certainty in the attribution given by the most authoritative art critics, I have thought it preferable to be very moderate in the description of these drawings, prefering to leave to their own qualities the care of charming and pleasing instead of attracting the attention by probabilities not based on solid grounds.

The drawings belonged originally to an old French collection and were a part—I have the utmost conviction, by the paper, the watermarks and the handwriting—of the selection made in the Seventeenth Century by Henri Du Bouchet L'ainé called "Villefix," and of which the greater part are to be found today in the "Collection de Crayons Français," at the Bibliotheque Nationale of Paris.

The drawings offered are highly superior in condition to the ones in the Paris library. This is easy to understand when one remembers how these drawings are handled by the public.

It is with great pleasure that I find myself called upon to catalogue these gems of the French art of the Renaissance period. I am sure they will not fail to arouse the admiration of all amateurs who are guided by a sure and refined taste.

Next to these powerful specimens will be found some charming sketches by F. Bartolozzi. These drawings were originally a part was disposed of at auction in London, a few years after his death. of the magnificent personal collection of the great engraver which Every one of these charming studies have been used by the artist in some of his plates.

From the Lawson collection came a marvelous set of engravings by Wille and Edelinck. Most of the plates by the great German engraver, were purchased directly from the heirs of the artist which

will account for the extremely rare states, specimens of which are here represented, which are unique and unknown to Le Blanc and Nagler. Of the Belgian artist the collector will find some superb undescribed states.

In the theatrical collcction; one of the last to be disposed of after those made by A. Daly, McKee, Arnold, Wendell, etc., will be found mezzotints by McArdell, J. R. Smith, Fisher, Ward, etc., in the most perfect state of preservation, and of that beautiful rich velvety tone so dear to amateurs.

The modern etchings comprise specimens of the greatest etchers of the day. The strong Haig, the powerful Brangwyn, the charming Fitton, the delicate Affleck, the Parisian Bejot, will please the taste of the friend of thc needle, and the lover of decorative prints will find a wide choice among these beautifully colored mezzotints by Clifford James, Alfred Shrimshire, Fred. Millar, etc.

M. SLOOG.

FIRST SESSION

WEDNESDAY EVENING, DECEMBER 11TH, 1918

AT 8:15 O'CLOCK

Lots 1 to 216

FRANCOIS GERMAIN ALIAMET

French engraver, born in Abbeville in 1734. Worked in England. Died in Paris, 1790.

1 MRS. PRITCHARD
Line engraving, after R. E. Pine. Impression with the inscription. With small margin lacking the plate mark. Folio.

MRS. YATES in the character of the Tragic Muse
Mezzotint by V. Green, after G. Romney. C. Smith 142. A. Whitman 38. Impression with the inscription. With margin. Foxed. Folio. (2)

2 50

JOHN BALLARD

English illustrator of the early part of the Nineteenth Century

2 GARRICK'S MONUMENT
Very fine original water color in sepia, by J. Ballard. 1819. Folio.

1

FRANCESCO BARTOLOZZI

Born in Florence, 1727. Pupil of Joseph Wagner at Venice. Died in Lisbon, 1815

3 J. P. KEMBLE in the character of Richard the III.
Stipple, after W. Hamilton. Tuer 1822, page 139. Fine impression with the inscription. With margin lacking the plate mark. Folio.

2- ANOTHER IMPRESSION OF THE SAME
Very fine proof with the artists' names only, before some additional work and the border line. Printed in bistre. With small margin lacking the plate mark. Folio. (Torn at the right.) (2)

PETER VAN BLEECK

Flemish painter-engraver who came to England in 1723. Died in London in 1764

4 MRS. CIBBER in the character of Cordelia

Mezzotint, after his own painting. C. Smith 1. Second state. Fine impression before the reduction of the plate and before the artist's name was added to the right. With large margin. Folio.

JOSIAH BOYDELL

English engraver. 1752-1817

5 MADAME VESTRIS, MLLE. HUMEL AND MLLE. ALLARD in Jason et Médee

Line engraving. Fine impression touched up with the brush, printed in sepia. With large margin. Water stain in the upper left corner. Folio.

JOHN CALDWALL

English line engraver who worked for Boydell

6 MRS. SIDDONS AND HER SON in the tragedy of Isabella

Line engraving, after W. Hamilton. Brilliant impression with the inscription. With margin showing the plate mark. Folio.

ANTOINE CARDON

Celebrated engraver. 1772-1813

7 ANGELICA CATALANI

Stipple, after C. M. Pope. Brilliant proof with the inscription. With large margin. Folio.

CARICATURES

CARICATURES OF DAVID GARRICK

8 THE MODERN DUEL

Etching by C. Mosley. Fine impression. With large margin. Folio.

THE THEATRICAL STEEL YARDS OF 1750

Etching by Patrick O'Brian. Fine impression. With large margin. Folio.

MRS. GARRICK in the charecter (sic) of the Roman Father

Good impression. With margin trimmed to engraved border. Folio.

THE WAPPING LANDLADY

Line engraving by Benoist, after F. Hayman. Good impression. With margin. Folio. (4)

CARICATURES OF A. EDMUND KEAN

9 DERANGED INTELLECT

Etching by Marks. Fine impression colored with the brush. With margin. Folio.

ANOTHER, as Shylock and Othello

Line engraving. Fine impression colored with the brush. 4to.

ANOTHER, as Othello

Etching published by Hodgson. 8vo.

ANOTHER, as Othello

Lithograph by W. Sheldricks, after E. F. Lambert. Very fine impression colored with the brush. 4to.

ANOTHER, as Lucius Junius

Etching by R. Dighton. Fine impression colored with the brush. 4to. (5)

CHARLES NICOLAS COCHIN FILS

Born at Paris in 1715. He was a pupil of his father Charles Nicolas Cochin, and the most celebrated artist of the family. He died in 1790.

10 DAVID GARRICK

Line engraving by C. N. Cochin and N. Dupuis, after C. N. Cochin fils. L. Cecil 7. Brilliant impression with untrimmed margin (deckled edges). 4to.

RICHARD COOPER

Portrait engraver, born in London.
He studied in Paris under LeBas. 1730-1820

11 DAVID GARRICK

Line engraving by R. Cooper, after R. E. Pine. Very fine impressions: 1st; pure etching on India paper, 2nd; open letter proof on India paper, 3rd; finished state. With large margin. Small folio. (3)

HENRY DAWE

An English engraver and subject painter. 1790-1848

12 KNIGHT

Mezzotint, after J. Knight. Fine impression with the inscription. With large margin. Folio.

MR. MATTOCKS AND MR. QUICK in the characters of Don Ferdinand and Isaac Mendoza

Mezzotint unascertained. C. Smith 107, page 1738. Impression with the inscription. With large margin. Folio.

MR. GWYNNE

Lithograph by Morton. Very fine proof before all letters, printed on India paper. With large margin. Folio. (3)

13 MRS. SIDDONS as the Tragic Muse

Mezzotint, after Sir Joshua Reynolds. Brilliant open letter proof, printed on India paper. With margin. Folio.

MADAME SONTAG

Mezzotint by Sixdeniers. Very fine proof before all letters. With untrimmed margin (deckle edges). A printer's fold on the right of the impression. Folio. (2)

PHILIBERT LOUIS DEBUCOURT

Born in Paris in 1755. Debucourt was the greatest master of aquatint and color printing of the Eighteenth Century. He died in 1832

14 FRANCONI (Exercice No. 1 et No. 2)

Aquatints, after C. Vernet. M. Fenaille 179 and 180. Brilliant impressions. The first one in the first state with the artists' names but before the title and the publication. The second with the title. With margins but lacking the plate marks. Folios. (2)

WILLIAM DICKINSON

Born in London, 1746. Died in Paris, 1823

15 DAVID GARRICK

Mezzotint, after R. E. Pine. C. Smith 25. L. Cecil 9. Impression cut to the engraved border and inlaid. Folio.

16 MRS. YATES in the character of Medea

Mezzotint, after R. E. Pine. C. Smith 12. Brilliant impression. With margin. Folio.

JOHN DIXON

Originally a silver engraver in Dublin, studied under F. West at the Dublin Academy; removed to London about 1765, and soon distinguished himself by his portrait of Garrick, after Dance, and other works. 1740-1780

17 DAVID GARRICK in Richard the III.

Mezzotint, after N. Dance. C. Smith 15. L. Cecil 10. First state. Magnificent proof with the artists' names and the publication line only in traced letters. With very large margin. Folio.

18 ANOTHER IMPRESSION OF THE SAME

Second state. Good impression with the inscription. With large margin. Folio.

19 DAVID GARRICK

Mezzotint, after T. Hudson. C. Smith 16. First state, undescribed by C. Smith. With "David Garrick Esq." in open letter. Magnificent proof with untrimmed margin (deckle edges). Folio.

20 DAVID GARRICK in the character of Abel Drugger, Mr. Burton and Mr. Palmer in the characters of Subtle and Face

Mezzotint by J. Dixon, after J. Zoffany. C. Smith 17. Intermediate state between the first and the second. Before the letter but with the publication line. Very fine and brilliant proof. Slightly creased at the bottom, folded in the center and ironed down. With large margin. The artists' names written in ink. Folio.

21 DAVID GARRICK in the character of Abel Drugger

Mezzotint, after J. Zoffany. C. Smith 18. L. Cecil 11. First state. Superb proof before the inscription but with the artists' names and the publication line only in traced letters. With large margin. Folio.

22 ANOTHER IMPRESSION OF THE SAME

Intermediate state between the first and the second, undescribed by C. Smith. With the inscription in open letters. Very fine proof. With margin. Mounted on Bristol Board. Folio.

ROBERT DUNKARTON

A pupil of Pether, who practised as a portrait painter at first but discontinued exhibition after 1799. His mezzotints are in a clear finished style. 1744-1817

23 ABRAHAM OFFERING UP HIS SON

Mezzotint, after J. S. Copley. Fine impression with the inscription and large margin. In a three inch gilded frame, decorated with wheat stalks.

RICHARD EARLOM

He became a pupil of Cipriani, but soon devoted himself to mezzotint engraving, in which art he is said to have been self-taught. 1743-1822

24 JOHN PHILIP KEMBLE as Coriolanus

Mezzotint, after Sir F. Bourgeois. C. Smith 24. Wessely 37. Very fine open letter proof. With large margin. On the right a slight fold pressed down. Folio.

25 MR. KING AND MRS. BADDELEY in the characters of Lord Ogleby and Miss Fanny Sterling

Mezzotint, after J. Zoffany. C. Smith 26. Wessely 39. Second state. Very fine impression with the inscription. With large margin. A water stain in the lower right corner. Folio.

I. C. EASTING

Mezzotint engraver and pupil of C. Turner

26 MR. TERRY

Mezzotint, after H. W. Pickersgill. Fine proof with the inscription in open letters. With large margin. Folio.

DENVILLE in the character of Manfred

Mezzotint by J. Egan, after H. Farrer. Impression with the inscription. With margin. Slightly foxed and a tear repaired in lower left corner of the inscription. Folio. (2)

GERARD EDELINCK

Dutch painter-engraver. He was born in Antwerp, but went to Paris where he produced his best plates. 1640-1707

27 DECORATED FRAME WITH REED OF FLOWERS

Line engraving, published "Chez Gantrel." Proof before all letters with margin showing the plate mark. With an inscription in ink "Oeuvre de Gerard Edelinck d'apres différents mâitres francais et autre-330 pieces."

Lawson, No. 404.

28 GERARD EDELINCK

Line engraving by N. Edelinck, after Tortebat. Le Blanc 10. Brilliant impression with the inscription and margin trimmed to the plate mark.

Lawson, No. 404.

29 ANTOINE ARNAULD

Line engraving, after I. B. Champagne. R. D. 140. First state. Brilliant proof with the inscription, but before the address of Chéreau. With margin showing the plate mark.

Lawson, No. 410.

ANTOINE ARNAULD

Line engraving, after I. B. Champagne. R. D. 141. Only state. Very fine impression with the inscription and margin showing the plate mark. (2)

Lawson, No. 410.

30 ROBERT ARNAULD D'AUDILLY

Line engraving, after P. de Champagne. R. D. 142. Second state. Fine impression with the inscription but with "J. L." on the second verse and before the reduction of the plate. With margin showing the plate mark.

Lawson, No. 410.

31 ANOTHER IMPRESSION OF THE SAME

First state, undescribed by R. Dumesnil. Brilliant proof before all letters and before the view of "Port Royal." With margin showing the plate mark.

Lawson, No. 410.

32 JEANNE D'AUTRICHE

Line engraving, after a drawing by Nattier, executed after the painting by Rubens. R. D. 143. Second state. Fine impression with the inscription but before "No. 6" in the lower margin. With small margin lacking the plate mark. From "le Gallerie du Luxembourg."

Lawson, No. 411.

33 ANOTHER IMPRESSION OF THE SAME

First state. Superb proof before all letters. With margin showing the plate mark at the top and sides but lacking the same at the bottom. Very scarce.

Lawson, No. 411.

SEBASTIEN DE BEAULIEU

Line engraving, after the artist's own design. R. D. 144. Only state. Fine impression. With the inscription and margin showing the plate mark. (2)

Lawson, No. 413.

34 POMPONE DE BELLIEVRE

Line engraving, after the artist's own design. R. D. 145. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 413.

ISAAC DE BENSSERADE

Line engraving, after the artist's own design. R. D. 146. Only state. Fine impression with the inscription and margin showing the plate mark. (2)

Lawson, No. 413.

35 CHARLES, DUC DE BERRY

Line engraving, after De Troye. R. D. 147. Only state. Very fine impression with the inscription and margin showing the plate mark.

Lawson, No. 412.

36 ANTOINE FRANCOIS DE BERTIER

Line engraving, after the artist's own design. R. D. 148. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 413.

PIERRE VINCENT BERTIN

Line engraving, after N. de Largillière and Coypel le fils. R. D. 149. Third state. Fine impression with the inscription and small margin showing the plate mark at the bottom only. (2)

Lawson, No. 413.

37 ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters. With margin trimmed to the plate mark. Very scarce.

38 JEAN PAUL BIGNON

Line engraving, after Vivien. R. D. 150. Only state. Fine impression with the inscription and margin trimmed to the plate mark.

Lawson, No. 414.

ANOTHER PORTRAIT OF THE SAME

Line engraving, after L. C. de la Roue. R. D. 151. Third state. Brilliant impression before the alteration in the face. With margin trimmed to the plate mark. (2)

Lawson, No. 414.

39 GEORGE JOLY, BARON DE BLAISY

Line engraving, after the artist's own design. R. D. 152. Only state. Fine impression with the inscription. With margin showing the plate mark.

Lawson, No. 414.

NICHOLAS DE BLAMPIGNON

Line engraving, after Vivien. R. D. 153. Second state. Fine impression with the inscription and margin showing the plate mark. (2)

Lawson, No. 414.

40 ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof with the tablet white, with large margin showing the plate mark. Very scarce.

Lawson, No. 414.

41 LOUIS MARCEL DE COETLOGAN

Line engraving, after the artist's own design. R. D. 170. Only state. Brilliant impression with the inscription and margin showing the plate mark at top and bottom but trimmed close to it on the sides.

Lawson, No. 420.

42 JEAN BAPTISTE COLBERT

Line engraving, after C. Le Brun. R. D. 171. Brilliant impression with the inscription, engraved on two plates for the philosophic thesis of C. N. Morel. With margin showing the plate mark at the top and bottom only, trimmed close to it at the sides. Very scarce.

Lawson, No. 421.

43 PHILIPPE COLLOT. Surgeon

Line engraving, after the artist's own design. R. D. 173. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 420.

CHARLES COLBERT, MARQUIS DE CROISSY

Line engraving, after H. Rigaud. R. D. 175. Second state. Fine impression with the inscription and small margin showing the plate mark. (2)

Lawson, No. 420.

44 JEAN CURVO SEMMEDO. Doctor

Line engraving, after F. Da Corta. R. D. 176. Only state. Very fine impression with the inscription and margin showing the plate mark.

Lawson, No. 420.

45 RENE DESCARTES

Line engraving, after F. Hals. R. D. 181. First state. Fine impression with the inscription but before the address of Chéreau. Margin showing the plate mark.

Lawson, No. 423.

BARTHELEMI D'HERBELOT

Line engraving, after the artist's own design. R. D. 183. Only state. Fine impression with the inscription and small margin showing the plate mark. (2)

Lawson, No. 423.

46 CHARLES D'HOZIER

Line engraving, after H. Rigaud. R. D. 184. Only state. Brilliant impression with the inscription and margin showing the plate mark.

Lawson, No. 423.

NATHANAEL DILGERUS

Line engraving, after the artist's own design. R. D. 185. Only state. Brilliant impression with the inscription and small margin lacking the plate mark. "Morceau rare et récherché. (2)

Lawson, No. 424.

47 ARMAND D'OSSAT

Line engraving, after the artist's own design. R. D. 186. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 425.

JOHN DRYDEN

Line engraving, after J. Kneller. R. D. 187. Second state. Very fine impression with the inscription and margin showing the plate mark. (2)

Lawson, No. 425.

48 JACQUES DAVY DU PERRON

Line engraving, after the artist's own design. R. D. 191. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 427.

ABRAHAM DU QUESNE

Line engraving, after the artist's own design. R. D. 192. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 427.

GUILLAUME DU VAIR

Line engraving, after the artist's own design. R. D. 194. Only state. Fine impression with the inscription and margin showing the plate mark. (3)

Lawson, No. 427.

49 EPERNON (Anne Louise Christine de Foix dela Valette d')

Line engraving, after Beaux Brun. R. D. 195. Only state. Brilliant impression with large margin showing the plate mark.

Lawson, No. 427.

ANOTHER PORTRAIT OF THE SAME

Line engraving, after the artist's own design. R. D. 196. Only state. Very fine impression with small margin lacking the plate mark. "Morceau très rare." (2)

Lawson, No. 427.

50 ABRAHAM DE FABERT

Line engraving, after the artist's own design. R. D. 199. Only state. Very fine impression with the inscription and margin showing the plate mark.

Lawson, No. 427.

CHARLES FAURE

Line engraving, after the artist's own design. R. D. 201. Second state. Fine impression with the inscription with "G" before Edelinck. With margin showing the plate mark. (2)

Lawson, No. 427.

51 NICHOLAS FEUILLET

Line engraving, after Compardel. R. D. 204. Second state. Brilliant impression with the inscription and "C. P. R." after the name of the engraver. With margin showing the plate mark.

Lawson, No. 429.

ESPIRIT FLECHIER

Line engraving, after H. Rigaud. R. D. 206. Second state. Superb impression with the inscription but before the graver lines were erased from the face. With margin showing the plate mark. (2)

Lawson, No. 427.

52 LOUIS EUGENIE DE FONTAINE

Line engraving, after the artist's own design. R. D. 208. Only state. Fine impression with the inscription and small margin lacking the plate mark.

Lawson, No. 427.

ANTOINE FURETIERE

Line engraving, after De Sene. R. D. 209. Only state. Fine impression with the inscription and small margin lacking the plate mark. (2)

Lawson, No. 429.

53 JEAN DE GASSION

Line engraving, after the artist's own design. R. D. 213. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 427.

EVARISTE GHERARDI

Line engraving, after I. Vivien. R. D. 214. Second state. Brilliant impression with the change in the signature but before the words "Frontispice du Tome Ier" in the center of the upper margin. With margin showing the plate mark. (2)

Lawson, No. 427.

54 CHARLES GOBINET

Line engraving, after De Largillière. R. D. 215. Only state. Very fine impression with the inscription and margin showing the plate mark.

Lawson, No. ?

HENRI GOLTZIUS

Line engraving, after the artist's own design. R. D. 216. Third state. Fine impression with the inscription and margin showing the plate mark. (2)

Lawson, No. 429.

55 CHRISTOPHE GOTTVALDT. Doctor

Line engraving, after A. Stech. R. D. 217. Second state. Brilliant impression with the inscription and the two escutcheons. With margin showing the plate mark.

Lawson, No. 429.

JEAN HERAULD DE GOURVILLE

Line engraving, after H. Rigaud. R. D. 218. Only state. Superb impression with the inscription and largel margin showing the plate mark. (2)

Lawson, No. 427.

56 ANOTHER IMPRESSION OF THE SAME

Very fine impression with margin a little smaller but still showing the plate mark.

Lawson, No. ?

REGNIER DE GROOF. Doctor

Line engraving, after H. Watelet. R. D. 219. First state, unknown to Dumesnil. Brilliant proof with the artists' names but before the inscription and "A Paris" after "pin." With margin showing the plate mark. Very scarce. (2)

Lawson, No. 429.

"Le portrait de Regnier de Graef, d'après H. Watelet, est, dit-il (Mariette Abécédario, t. II. p. 217) le premier ouvrage que le sieur Gerard Edelinck ait fait a Paris."

57 ANTOINE, DUC DE GRAMMONT

Line engraving, after the artist's own design. R. D. 220. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 431.

ANDRE HAMEAU

Line engraving, after Vivien. R. D. No. 221. First state. Very fine impression with the inscription but before the verses. With small margin showing the plate mark. Torn in the upper and lower left corners. Very scarce. (2)

Lawson, No. 431.

58 HENRI DE LORRAINE, COMTE D'HARCOURT

Line engraving, after Mignard. R. D. 222. Only state. Very finc impression with the inscription and margin showing the plate mark.

Lawson, No. 431.

GERARD EDELINCK
JEAN DE LA FONTAINE

[NUMBER 62]

CHRETIEN HUYGHENS

Line engraving, after the artist's own design. R. D. 225. Second state. Fine impression with the artist's name. With small margin lacking the plate mark and a part of the lower margin. (2)

Lawson, No. 431.

59 ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters with margin trimmed to the plate mark.

Lawson, No. 431.

60 JACQUES II., ROI D'ANGLETERRE

Line engraving, after G. Kneller. R. D. 226. First state. Brilliant impression with the inscription but before the name of Kneller was added and the "e" after II was burnished off from the inscription. With margin showing the plate mark.

Lawson, No. 431.

61 JEAN DE LA FONTAINE

Line engraving, after H. Rigaud. R. D. 230. Second state, undescribed by Dumesnil. Fine impression with the inscription but before the name of the engraver on the right. With small margin lacking the plate mark.

Lawson, No. 434.

62 ANOTHER IMPRESSION OF THE SAME

First state, unknown to Dumesnil. Brilliant proof before all letters with margin showing the plate mark.

Lawson, No. 434.

(*See Illustration*)

63 ADRIEN LE FORT DE LA MORINIERE

Line engraving, after J. Tortebat. R. D. 235. Only state. Brilliant impression with the inscription and margin showing the plate mark.

Lawson, No. 436.

JEAN DE LA QUINTINIE

Line engraving, after de la Mare Richard. R. D. 236. Only state. Fine impression with margin showing the plate mark. (2)

Lawson, No. 436.

64 CHARLES LE BRUN

Line engraving, after N. de Largilliere. R. D. 238. Second and finished state. Fine impression with the inscription and small margin trimmed nearly to the engraved border. Has been folded and pressed down. The sides slightly discolored.

Lawson, No. 436.

65 LOUIS XIV. ROI DE FRANCE

Line engraving, after the artist's own design. The ornamentation engraved by Loisel, after Desmarest. R. D. 252. Second state, undescribed by Dumesnil. The frame under the engraving contains a dedication of thirty-four lines by Reine de Beaulieu, engraved by Liebaux. Brilliant impression with margin showing the plate mark.

Lawson, No. 440.

66 ANOTHER IMPRESSION OF THE SAME

First state. Superb proof with the space inside the frame blank. With margin showing the plate mark.

Lawson, No. 440.

67 FRANCOIS MICHEL LE TELLIER, MARQUIS DE LOUVOIS

Line engraving, after C. Le Brun and Mignard. R. D. 261. Brilliant impression with the inscription and the name of "Mignard" in the oval frame. With margin showing the plate mark.

Lawson, No. 444.

68 JEAN BAPTISTE LULLY

Line engraving, after the artist's own design. R. D. 262. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 444.

FRANCOIS HENRY DE MONTMORENCY, DUC DE LUXEMBOURG

Line engraving, after H. Rigaud. R. D. No. 263. Only state. Fine impression with the inscription and margin showing the plate mark. (2)

Lawson, No. 444.

69 LOUIS AUGUSTE DE BOURBON, DUC DE MAINE

Line engraving, after his own design. The decoration by Le Pautre, after A. Dieu. R. D. 264. Only state. Brilliant impression with margin trimmed to the plate mark.

Lawson, No. 444.

NICOLAS DE MALEZIEU

Line engraving, after De Troyes. R. D. 265. Only state. Very fine impression with the inscription and very small margin trimmed to the plate mark at the top and bottom but lacking the same at the sides. (2)

Lawson, No. 444.

70 FRANCOIS DE MEDICIS

Line engraving, after the drawing by Nattier, executed after the painting by P. P. Rubens. R. D. 271. Second state. Very fine impression with the inscription but before the "5" in the lower margin. With margin showing the plate mark.

Lawson, No. 447.

71 ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters with margin showing the plate mark.

Lawson, No. 447.

72 CHARLES MOUTON

Line engraving, after De Troy. R. D. 281. First state. Fine impression with the Latin inscription but before the artists' names with small margin at the bottom, lacking the plate mark at the top and sides, a part of the border has been cut away.

Lawson, No. 449.

Le portrait de Mouton, d' après de Troy, est, par les dimensions un des plus importants dans l'oeuvre d'Edelinck, un de ceux qui lui ont couté le plus de temps et de travail; it est en tout cas un des plus généralement connus, le plus populaire de tous peutêtre. (de Laborde.)

(*See Illustration*)

73 ANOTHER IMPRESSION OF THE SAME

Second state. Brilliant impression with the artists' names and the added plate with the French verses but before the address of Audran. With margin showing the plate mark.

Lawson, No. 450.

74 PHILIPPE V., ROI D'ESPAGNE

Line engraving, after De Troye. R. D. 294. Only state. Brilliant impression with the inscription and margin showing the plate mark.

Lawson, No. 453.

75 MICHEL LEPELETIER SOUCY

Line engraving, after Van Oost. R. D. No. 322. Only state. Brilliant impression with margin showing the plate mark.

Lawson, No. 458.

MAXIMILIEN DE BETHUNE, DUC DE SULLY

Line engraving, after the artist's own design. R. D. 323. Only state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 458.

PAUL TALLEMANT

Line engraving, after Coypel le fils. R. D. 324. Second state. Fine impression with the inscription and the change in the second verse. With margin showing the plate mark. (3)

Lawson, No. 458.

76 EUSTACHE TEISNIER

Line engraving, after A. Bouys. R. D. 325. First state. Fine impression with the inscription but before the "P" was erased from the plate. With the margin showing the plate mark.

Lawson, No. 458.

ABRAHAM TENIERS

Line engraving. R. D. 326. Only state. Fine impression with the inscription and small margin lacking the plate mark. (2)

Lawson, No. 458.

77 FRANCOIS TORTEBAT

Line engraving, after M. de Pille. R. D. 328. Only state. Fine impression with the inscription and margin trimmed to the plate mark.

Lawson, No. 458.

78 ULRIQUE-ELEONORE, REINE DE SUEDE

Line engraving, after Ehrenstrahl. R. D. 331. Second state. Brilliant impression with the inscription but the verses engraved only to the word "Suspie." With margin but lacking the plate mark.

Lawson, No. 460.

79 ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters and before the coat of arms. With margin but lacking the plate mark.

Lawson, No. 460.

80 ANOTHER PORTRAIT OF THE SAME

Line engraving, after Ehrenstral and El. Brenner. R. D. 332. Second state. Fine impression with the inscription and margin showing the plate mark.

Lawson, No. 460.

81 ANOTHER IMPRESSION OF THE SAME

First state, undescribed by Dumesnil. Brilliant proof before all letters. A part of the copper in the pedestal of the statue has been cut off from the plate. With margin showing the plate mark.

Lawson, No. 460.

82 JEAN VARIN

Line engraving, after the artist's own design. R. D. 333. Only state. Brilliant impression with the inscription and margin showing the plate mark.

Lawson, No. 460.

NICHOLAS VERIEN

Line engraving, after Jouvenay. R. D. 337. Third state. Very fine impression with the inscription and the artists' names. With margin showing the plate mark. (2)

Lawson, No. 460.

83 ANOTHER IMPRESSION OF THE SAME

Second state. Brilliant impression with the inscription but before the artists' names. With margin showing the plate mark.

Lawson, No. 460.

84 ANOTHER IMPRESSION OF THE SAME

First state. Very fine proof before all letters. With margin showing the plate mark. Very scarce.

Lawson, No. 460.

4-

JOHN FINLAYSON

Member of the Free Society of Artists in London. 1730-1776

85 SAMUEL FOOTE AND THOMAS WESTON in the characters, of The President and Dr. Last

Mezzotint, after J. Zoffnay. C. Smith 6. Undescribed state before the first one. Brilliant proof with the artists' names and the publication line only. With large margin at the top and sides, trimmed close to the plate mark at the bottom. Folio.

86 EDWARD SHUTER, MR. BEARD AND MR. DUNSTALL in the characters of Justice Woodcock, Hawthorn and Hodge

Mezzotint, after J. Zoffany. C. Smith 14. Impression trimmed to the engraved surface and mounted on old paper to imitate a proof before all letters. Folio.

2-

EDWARD FISHER

Born in 1730. He was first a hatter, but took to engraving, went to London, and became a member of the Incorporated Society of artists in 1766. He died in London in 1785

87 [GARRICK BETWEEN TRAGEDY (MRS. YATES) AND COMEDY (MRS. ABINGTON)]

Mezzotint, after Reynolds. S. Smith 20. L. Cecil 116. First state. Superb proof before all letters. With very large margin. Has been folded and pressed down. Folio.

ANOTHER ENGRAVING AFTER THE SAME SUBJECT, "L'Homme entre le vice et la vertue"

17-

Mezzotint, by J. E. Haid. Impression with the inscription. With margin. A few printer's wrinkles pressed down. Folio. (2)

MADEMOISELLE FORMENTIN

French lithographer of the 1830 period

88 DAVID GARRICK

Lithograph. Fine impression with untrimmed margin (deckle edges). Small folio.

ANOTHER PORTRAIT OF THE SAME

Lithograph, by L. Dickinson. Fine proof with small margin. 4to.

OTHER PORTRAITS OF THE SAME

Three other portraits, engraved by Longmate, J. Basire and H. Bourne. (5)

FRY-SUTHERLAND

English engravers who worked in aquatint manner, celebrated for their sporting scenes

89 NAPOLEON

Aquatint, after W. Heath. Impression with the inscription, colored with the brush. With margin in a three-inch black oak frame with gilt inside. A late impression.

90 EPITAPHS OF MR. AND MRS. GARRICK

Fine impressions of David and Maria Garrick's epitaphs, engraved after the tombstone inscriptions. Folio. Very scarce. (2)

VALENTINE GREEN

He was born at Hales Owen near Birmingham, and went to London in 1765, exhibited at Spring Gardens in 1766, was a member of the Incorporated Society of Artists in 1767, and in 1775 was appointed associate engraver to the Royal Academy. 1739-1813

91 DAVID GARRICK AND MRS. PRITCHARD in the tragedy of Macbeth

Mezzotint, after J. Zoffany. C. Smith 41. Whitman 61. L. Cecil 17. Second state. Very fine and brilliant impression with the inscription. With margin showing the plate mark at the top and sides but at the bottom the latter is lost. Slight tear on the left but no affecting the impression. Folio.

92 ANOTHER IMPRESSION OF THE SAME

First state. Very fine open letter proof. With large margin. Folio.

93 MR. POWELL AND MR. BENSLEY in the characters of King John and Hubert

Mezzotint, after J. Mortimer. C. Smith 104. A. Whitman 9. Third state. Fine impression with the inscription. With margin. It has been folded in the center and ironed down. Folio.

JOHANN GOTTFRIED HAID

He was born in Augsburg in Bavaria and learned the art of mezzotinto from his brother, John Lorenz Haid. Died in London. 1730-1776

94 SAMUEL FOOTE AND HAYES in the characters of Major Sturgeon and Sir Jacob Jollop

Mezzotint, after J. Zoffany. C. Smith 2. First state. Magnificent proof with the artists' names and the publication line in scratched letters only. With large margin. Folio.

95 DAVID GARRICK in the Farmer's Return

Mezzotint, after J. Zoffany. C. Smith 3. L. Cecil 18. First state. Magnificent impression with the artists' names and the publication line only in traced letters. With large margin. Folio.

96 ANOTHER IMPRESSION OF THE SAME

Second state. Impression with the inscription. With the margin trimmed to the plate mark. Creased and pressed down. Slightly water stained. Folio.

DAVID GARRICK AND MRS. CIBBER in the characters of Jaffier and Belvidera

Mezzotint by J. McArdell, after J. Zoffany. C. Smith 80. Goodwin 104. L. Cecil 6. Second state. Impression with the inscription. With margin trimmed to the plate mark. Mounted on drawing paper. Folio. (2)

HENRY B. HALL

Born in London in 1808. He studied the art of engraving under B. Smith, H. Meyer and H. T. Ryall. Came to New York in 1850, where he died in 1884

97 EDMUND KEAN

Line engraving, after S. Cousins. Very fine impressions in three states. Proof before all letters. With the inscription and of the defaced plate. Printed on India paper. 4to. With the subscription blank.

ANOTHER PORTRAIT OF THE SAME

Line engraving by E. A. Porteus with engrossed lettering to the admirer of E. Kean. Fine impression printed on India paper. With small margin. Small folio. (5)

THOMAS HARDY

An English painter and engraver who was working at the end of the Eighteenth Century

98 MR. MOODY

Mezzotint, after the artist's own painting. C. Smith 6. First state. Brilliant proof with the inscription in open letters. With large margin. Folio.

FRANCIS HAWARD

An English engraver. He entered the school of the Royal Academy in 1776, and was elected an Associate Engraver in 1783. 1759-1797

99 MRS. SIDDONS in the character of the Tragic Muse

Stipple and line engraving, after Sir Joshua Reynolds. Impression with the inscription, colored with the brush. With margin but lacking the plate mark. Folio.

JOHN HARPER in the character of Jobson

Mezzotint by A. Miller, after G. White. C. Smith 24. Second state. Impression with the inscription. With margin trimmed to engraved surface at top and sides, at the bottom the publication line is lost. Mounted on heavy paper and folded in the lower part of the impression. Underneath a biographical sketch. Folio. (2)

JAMES HEATH

Historical engraver. He was elected an Associate Engraver of the Royal Academy in 1791 and was appointed Engraver to the King in 1794. 1757-1834

100 W. H. W. BETTY

Line engraving, after J. Northcote. Brilliant open letter proof before the publication line, printed on India paper. With large margin. Folio.

101 ANOTHER PORTRAIT OF THE SAME

Line engraving, after J. Opie. Very fine open letter proof. With very large margin. Folio.

FREDERIC HILLMACHER

Belgian etcher born at Brussels in 1811. He died in Paris in 1886

102 DAVID GARRICK

Etching. Fine impression with large margin. 4to.

ANOTHER PORTRAIT OF THE SAME

Etching by B. Wilson. Profil to the left. Fine proof before all letters. With margin trimmed to the plate mark and inlaid. 4to.

ANOTHER PORTRAIT OF THE SAME

Etching by B. Wilson. Profil to the right. Brilliant proof before all letters. With large margin. Small folio.

OTHER PORTRAITS OF THE SAME

Seven other portraits of Garrick on four plates. (7)

WILLIAM HOGARTH

Born in London in 1697, apprenticed to a silversmith, he learned the art of engraving and at the expiration of his term in 1718 he took up engraving as a trade. He died in 1764

103 DAVID GARRICK in the character of Richard the III.

Line engraving by W. Hogarth and C. Grignion, after W. Hogarth. A. Dobson, page 238. L. Cecil 19. Fine impression of the last state. With the letter. With large margin. Folio.

ANOTHER ENGRAVING OF THE SAME SUBJECT

Line engraving by T. Cook. Fine impression. With large margin. Folio. (2)

JOHN JONES

1740-1797

104 SIGNORA BACCELLI

Mezzotint, after T. Gainsborough. C. Smith 3. Second state. Impression with the inscription but before the alteration in the date, from "Feb. 5" to "June 14." Touched up with the brush. With the margin trimmed to the engraved surface. Mounted on drawing paper. Folio.

105 MR. HENDERSON in the character of Macbeth

Mezzotint, after G. Romney. C. Smith 37. Second state. Brilliant impression with the inscription. Large margin. Slightly stained at the top. Folio.

106 MRS. JORDAN [AND MISS MURRAY] in the characters of Beatrice, Hero and Ursula

Mezzotint, after H. Fuseli. C. Smith 87. First state. Magnificent proof with the artists' names and the publication line only. With very large margin. Folio.

NICOLAS LANCRET

Born in Paris in 1690. The painter of "Fetes galantes," pupil of Claude Gillot and follower of Antoine Watteau. Died in 1743

107 GRANDVAL

Line engraving by J. P. Le Bas, after N. Lancret. E. Bocher 32. Fine impression with the inscription. With small margin lacking the plate mark. Folded in the center and pressed down. Folio.

ROBERT LAURIE

An English engraver born in London. He at first spelled his name Lowry, Lowery, Lowrie and afterwards Lawrie and Laurie. 1740-1804

108 EDWARD SHUTER, MRS. QUICK AND MRS. GREEN in the characters of Hardcastle, Tony Lumpkin and Mrs. Hardcastle

Mezzotint, after T. Parkinson. C. Smith 35. First state. Superb proof with the artists' names and publication line only. With large margin. Folio.

WILLIAM LAWRANSON

He was the son of an Irish portrait painter and became a member of the Incorporated Society of Artists. Many of his pictures have been engraved. He also worked in mezzotinto

109 MR. SMITH in the character of Iachimo

Mezzotint, after his own painting. C. Smith 2. First state before the change in the inscription and before the alteration of the date to 1784. Brilliant impression but one inch of the engraved surface has been cut on both sides and three and three-eighths of an inch at the top. The artist's name has been erased from the impression. Mounted on drawing paper. Folio.

MISS ROSE in the character of Tom Thumb

Mezzotint by E. Fisher, after J. Berridge. C. Smith 53. Second state. Fine impression with the inscription. Large margin. Folio. (2)

T. LETTON

110 THE LOVERS OF DRAMA (Portrait of Garrick)

Stipple, after P. L. Loutherbourgh. Very fine impression with the inscription, printed in red. With large margin. Folio.

111 ANOTHER IMPRESSION OF THE SAME

Very fine impression with the inscription, printed in sepia. With large margin. Folio.

Hoc ave, hoc se fert habitu redivivus Avon,
Dum quatit aurata fila canora lyra
Dulce putes audire melos. Quæ gloria cah est,
Aspectandum oculis reddere posse sonum!

GERARD EDELINCK
CHARLES MOUTON

[NUMBER 72]

THOMAS LUPTON

English mezzotint engraver, pupil of Clint. He was the first to use a steel plate for mezzotint engraving. 1791-1873

112 MRS. HARLEY

Mezzotint. Brilliant proof before all letters and before the cleaning of the margin. With large margin. Folio.

113 MADAME VESTRIS, MISS P. GLOVER, MR. WILLIAMS AND MR. LISTON in Paul Pry

Mezzotint, after G. Clint. Brilliant proof with the artists' names and the publication line in traced letters only, printed on India paper. With large margin. Folio.

BLANCHARD, LISTON AND MATHEWS in Love, Law and Physic

Mezzotint by T. Lupton, after G. Clint. Fine impression with the inscription. With large margin. Folio. (2)

JAMES McARDELL

Born in Dublin in 1729. He was a pupil of John Brooks and went with him to London, where soon after he began to practice on his own account. He died in 1765

114 JOHN QUIN

Mezzotint, after his own painting. C. Smith 149. Goodwin 173. First state. Very fine proof before the artist's name and the publication line. With margin. A printer's crease on the right pressed out. Folio.

115 DAVID GARRICK

Mezzotint, after Loitard, (Sic.). C. Smith 76. Goodwin 18. L. Cecil 2. First state. Brilliant impression with the inscription. Untrimmed margin (deckle edges). Folio.

116 ANOTHER PORTRAIT OF THE SAME

Mezzotint, after A. Pond. C. Smith 77. Goodwin 185. L. Cecil 3. Second state. Very fine impression with the inscription. With very large margin. Folio.

117 ANOTHER PORTRAIT OF THE SAME in Hamlet

Mezzotint, after B. Wilson. C. Smith 78. Goodwin 34. L. Cecil 4. First state. With the letter but before the plate was cleaned, the alteration in the dae and "5 s." added to the inscription. Very fine impression. With margin. Folio.

118 ANOTHER PORTRAIT OF THE SAME in the character of King Lear

Mezzotint, after B. Wilson. C. Smith 79. Goodwin 85. L. Cecil 5. First state. Magnificent proof before the margin was cleaned. With margin trimmed to the plate mark. Folio.

119 ANOTHER PORTRAIT OF THE SAME AND MRS. CIBBER in the characters of Jaffier and Belvidera

Mezzotint, after J. Zoffany. C. Smith 80. Goodwin 104. L. Cecil 6. First state. Magnificent proof before all letters. With margin trimmed to the plate mark. Folio.

JOSEPH PHILIP LIBERATI MARCHI

Born in Rome and having a taste for art, he was brought to London in 1752 by Reynolds, to whom he became assistant. Died in 1808

120 MOODY in the character of Foignard

Mezzotint, after J. Zoffany. C. Smith 11. Second state. Fine impression with the inscription. With margin cut to the plate mark and inlaid. Folio.

121 ANOTHER IMPRESSION OF THE SAME

First state. Magnificent proof before all letters. With margin showing the plate mark. Folio.

HENRY MEYER

An English engraver. Born in London in 1782. Died there in 1847

122 CHARLES JAMES FOX

Stipple, after a drawing by J. Jackson, executed after a painting by Sir Joshua Reynolds. Fine impression. With margin. In a three-quarter inch oak frame.

THOMAS CAMPBELL

Stipple by S. Freeman, after Sir Thomas Lawrence. Open letter proof. With margin. In a three-quarter inch oak frame. (2)

123 MR. SINCLAIR

Mezzotint, after G. H. Harlow. Brilliant impression. With large margin but lacking the plate mark. Folio.

124 BENJAMIN WEST

Stipple, after Sir T. Lawrence. Fine open letter proof with margin. In a three-quarter inch pressed oak frame.

SIR WALTER SCOTT

Stipple by C. Picart, after a drawing by W. Evans, executed after the painting by H. Raeburn. Fine impression with margin. In a three-quarter inch pressed oak frame. (2)

JOHN OGBORNE

An English engraver of the Bartolozzi School. 1725-1795

125 MISS JORDAN in the character of the Romp

Stipple, after G. Romney. Magnificent open letter proof, printed in bistre. With untrimmed margin (deckle edges). Folio.

126 ANOTHER IMPRESSION OF THE SAME

Very fine proof before all letters, showing a margin of half an inch at the top and sides and seven-eighths of an inch at the bottom. Folio.

R. E. PINE

127 DAVID GARRICK

Mezzotint unascertained, after R. E. Pine. C. Smith 68, page 1729. L. Cecil 23. Very fine impression. With margin showing the plate mark. Small folio.

128 MAC CREADY
Line engraving, after Thorburn. Very fine proof with the artists' names and publication line only. With large margin. Folio.

ANOTHER PORTRAIT OF THE SAME as Henri Quatre
Etching by I. Jameson, colored with the brush. With margin lacking the plate mark. 4to.

ANOTHER PORTRAIT OF THE SAME
Lithograph by J. Leach. Very fine proof, printed on India paper. 4 to.

ANOTHER PORTRAIT OF THE SAME
Stipple by C. Picart, after J. Jackson. Impression with the inscription. With large margin. Folio. (4)

FRANÇOIS SIMON RAVENET

Born in Paris in 1706. He was a pupil of J. P. Le Bas. He was induced by Hogarth to go to London where he engraved many plates. He died in 1774.

129 DAVID GARRICK AND MISS BELLAMY in the characters of Romeo and Juliet
Line engraving by R. S. Ravenet, after B. Wilson. L. Cecil 24. Fine impression with the inscription. With the margin trimmed to the engraved border at top and sides but leaving the inscription space at the bottom. Mounted on a French mat. Folio.

ANOTHER PORTRAIT OF THE SAME. in the Green Room
Mezzotint, by J. W. Ward, after W. Hogarth. Andresen 5. Proof before all letters, signed in pencil by the engraver. With margin trimmed to the plate mark. Slightly torn at the top. Folded in the center and pressed down. (2)

SAMUEL WILLIAM REYNOLDS
1773-1835

The last of the great mezzotint engravers of the English School

130 DAVID GARRICK in the character of Abel Drugger
Mezzotint, after J. Zoffany. Whitman 98. First state, not mentioned by Whitman. Very fine and brilliant proof before all letters. With large margin. Folio.

131 ANOTHER IMPRESSION OF THE SAME

First state. Very fine proof with the artists' names and the publication line only in traced letters, printed on India paper. With very large margin. The name of the painter has been corrected with a small strip of paper pasted on the lower left corner under the engraved surface. Folio.

132 ANOTHER PORTRAIT OF THE SAME, in Richard the III.

Mezzotint, after N. Dance. Whitman 97. First state, not mentioned by Whitman. Magnificent proof before the margins were cleaned and before the high lights were burnished off the plate. With large margin. Folio.

133 ANOTHER IMPRESSION OF THE SAME

First state. Superb proof before all letters. With large margin. Folio.

134 MADAME GRASSINI in the character of Zaira

Mezzotint. A. Whitman 120. Second state. Brilliant impression with the inscription. Untrimmed margin (deckle edges). Folio.

135 EDMUND KEAN

Mezzotint by S. W. Reynolds, after Eliz. Reynolds. A. Whitman 165. Fine open letter proof. 8vo.

ANOTHER PORTRAIT OF THE SAME

Stipple, after J. Boaden with Kean bibliography printed underneath. Fine impression. 4to.

ANOTHER PORTRAIT OF THE SAME

Mezzotint by R. Barnard. Fine open letter proof with margin trimmed to the engraved border at top and sides but showing the inscription at the bottom.

ANOTHER PORTRAIT OF THE SAME

Stipple by H. Meyer, after G. H. Harlow. Very fine impression with the inscription. With untrimmed margin (deckle edges). (4)

136 EDMUND KEAN in the character of Brutus

Mezzotint, after J. Northcote. A. Whitman 166. Fine proof. Large margin. Slightly foxed. Folio.

137 MISS STEPHENS

Mezzotint by S. W. Reynolds and S. Cousins, after H. Fradelle. A. Whitman 275. First state, not mentioned by Whitman. Brilliant proof before all letters. With large margin. Slight defect on the right of the impression. Folio.

MADAME ROSE DIDELOT

Mezzotint, stipple and aquatint by Conde and Reynolds, after C. Henard. A Whitman 70. Fine impression with the inscription. With small margin lacking the plate mark. A slight tear in the inscription space. Folio. (2)

ANTOINE LOUIS ROMANET

French engraver. Born in Paris. He was a pupil of J. G. Wille and C. de Mechel. 1748-1807

138 SUZANE AU BAIN

Line engraving, after the drawing by Humbelot, executed after the painting by Carle Van Loo. Brilliant proof with the artists' names and the coat of arms only. With margin. In a two inch maple wood frame, and French mat.

R. SAWYER

139 DAVID GARRICK

Etching, after P. L. Loutherbourgh. Fine impression with the inscription, printed on India paper. With untrimmed margin (deckle edges). Small folio.

ANOTHER PORTRAIT OF THE SAME

Stipple and line engraving. Brilliant proof of the first state. With the initial of the engraver and the date but before the double border line. Printed on India paper. With untrimmed margin (deckle edges). 4to.

ANOTHER IMPRESSION OF THE SAME

Second state, with some additional work, the initial removed and the double border line added. Fine impression printed on India paper. With untrimmed margin (deckle edges). 4to. (3)

WILLIAM SAY

Born in Lakenham near Norwich. Studied under James Ward.
1768-1834

140 JOHN FAWCETT

Mezzotint, after G. H. Harlow. Very fine impression with the inscription. With margin. A fold in the upper part of the impression has been pressed down. Folio.

141 JOHN PHILIP KEMBLE

Mezzotint, after Sir Thomas Lawrence. Impression with the inscription. With margin. Folio.

ANOTHER PORTRAIT OF THE SAME, as Hamlet

Mezzotint by H. Dawe, after Sir Thomas Lawrence. Brilliant open letter proof, printed on Indian paper. With large margin. Folio. (2)

142 MISS STEPHENS

Mezzotint, after G. H. Harlow. Very fine impression with the inscription. With very large margin. Folio.

ANOTHER PORTRAIT OF THE SAME

Mezzotint by S. W. Reynolds and S. Cousins, after H. Fradelle. A. Whitman 275. Second state. Very fine impression with the inscription. With large margin. A small ink stain on the wall. Folio. (2)

143 MR. YATES

Mezzotint, after J. Lonsdale. Very fine proof with the inscription. With large margin. Folio.

EDWARD SCRIVEN

English engraver born in Alcester. He was a pupil of R. Thew.
1775-1841

144 RICHARD BRINSLEY SHERIDAN

Stipple, after a drawing by J. Wright, executed after the painting by Sir Joshua Reynolds. Open letter proof. With margin. In a three-quarter inch oak frame.

JAMES WATT

Stipple by C. Picart, after a drawing by W. Evans, executed after the painting by Sir W. Beechey. Open letter proof. With margin. In a three-quarter inch oak frame. (2)

JEAN PIERRE SIMON

French engraver who was working in London for Boydell. 1769-?

145 MUCH ADO ABOUT NOTHING

Stipple, after the Rev. W. Peters. Impression with the inscription. With margin. In a one and one-half inch rosewood veneered frame with gilt inside. A late impression. Companion to No. 150.

JOHN RAPHAEL SMITH

He was born in Derby, went to London in 1767, and soon entered on the career of an artist. He practised painting extensively and drew with great spirit. 1752-1812

146 CHARLES BANNISTER

Mezzotint, after M. Brown. C. Smith 8. J. Frankau 23. Second state. Very fine impression with the inscription. With large margin. Folio.

147 ANOTHER PORTRAIT OF THE SAME

Mezzotint, after M. Brown. C. Smith 10. J. Frankau 24. Brilliant impression with the inscription. With large margin. Folio.

148 MISS YOUNGE, MR. DODD, MR. LOVE AND MR. WALDRON in the characters of Viola, Sir Andrew Auguecheeck, Sir Toby Belch and Fabian

Mezzotint, after F. Wheatley. C. Smith 178. J. Frankau 382. Second state. Fine impression with the inscription. With margin. The impression has been folded in the center and ironed down. Folio.

CHARLES SPOONER
?-1767

149 DAVID GARRICK in the character of King Lear

Mezzotint, after an original picture [by B. Wilson] undescribed by C. Smith. Similar to the engraving by McArdell. C. S. 79, but measuring only 9⅞ by 14 inches, with the following lettering "Done from an Original Picture . . . . Chas. Spooner Fecit . . . . Mr. Garrick in the Character of King Lear. Act the 3d. Scene the 5th. . . . . Printed for Robt. Sayer at the Golden Buck in Fleet Street. . . . . Publish'd according to Act of Parliament 1761." Impression with the inscription. With margin trimmed to plate mark and inlaid. The impression has been folded and pressed down. Folio.

IMMORTALITY OF GARRICK

Line engraving by T. Cadwell and S. Smith, after G. Garter. Fine impression with the inscription. With large margin. Folio. (2)

ROBERT THEW
English engraver of the Bartolozzi School who worked for Boydell 1758-1802

150 MERRY WIVES OF WINDSOR

Stipple, after the Rev. W. Peters. Impression with the inscription. With margin. In a one and one-half inch rosewood veneer frame with gilt inside. A late impression. Companion to No. 145.

CHARLES TURNER
Turner, one of the most eminent English engravers, at first worked for Boydell in Bartolozzi's style. Afterwards he turned his attention to mezzotint and aquatint. 1773-1857

151 ELLISTON

Mezzotint, after G. H. Harlow. A Whitman 179. Very fine impression with the inscription. With very large margin. Folio.

152 ANOTHER IMPRESSION OF THE SAME

First state. Superb proof before all letters. With large margin. Folio.

153 CHARLES MATHEWS

Mezzotint, after J. Lonsdale. A. Whitman 361. Magnificent proof of an undescribed state, before all letters. With untrimmed margin (deckle edges). Folio.

CHARLES KEMBLE

Mezzotint by T. Lupton, after G. H. Harlow. Fine impression with the inscription. With large margin. Folio. (2)

154 MISS MELLON in the character of Volante

Mezzotint, after Sir W. Beechey. A Whitman 366. First state. Magnificent impression with the inscription but before the words "Portrait painter to the Queen" were added after the painter's name. With large margin. Folio.

155 MR. RAE in the character of Hamlet

Mezzotint, after J. Pocock. A. Whitman 485. Only state. Superb impression with the inscription. With large margin. Folio.

PIERRE VIEL

Born in Paris. Pupil of B. L. Prevost. 1755-18-

156 DIANE AU BAIN

Line engraving, after P. Melay. Impression with the inscription. With very small margin. In a two inch maple wood frame, and French mat.

JAMES WARD

He became at an early age a pupil of his elder brother and of John Raphael Smith and showed great skill in mezzotint engraving. 1769-1859

157 W. H. W. BETTY

Mezzotint, after J. Northcote. C. Smith 4. J. Frankau 7. Second state. Superb open letter proof. With very large margin. Folio.

158 G. F. COOKE as Iago

Mezzotint, after J. Green. C. Smith 12. J. Frankau 20. Second state. Superb open letter proof. With large margin. Folio.

WILLIAM WARD

James Ward's elder brother and the most distinguished pupil of J. R. Smith. 1766-1826

159 MR. LISTON

Mezzotint, after J. Jackson. J. Frankau 184. First state. Magnificent proof before all letters. With very large margin. Folio.

CHARLES MATHEWS

Mezzotint by C. Turner, after J. Lonsdale. A. Whitman 361. First state. Very fine proof with the title in open letter and the word "Proof" with very large margin. Folio. (2)

160 WILLIAM SMITH

Mezzotint, after J. Jackson. C. Smith 76. J. Frankau 267. Intermediate state between the first and the second. Very fine open letter proof. With large margin. Folio.

CAROLINE WATSON

Daughter of James Watson. 1760-1814

161 DAVID GARRICK

Stipple, after R. W. Pine. Fine impression with the inscription. With large margin. Folio.

162 ANOTHER IMPRESSION OF THE SAME

Stipple, after R. E. Pine. Very fine impression with the inscription, printed in bistre. With large margin. Folio.

163 MRS. SIDDONS in the character of the Grecian Daughter
Stipple, after R. E. Pine. Brilliant impression with the inscription. With margin showing the plate mark. Slightly torn at the bottom and repaired. Folio.

JAMES WATSON

Born in Ireland. He learned the art of mezzotint engraving from MacArdell. 1740-1790

164 DAVID GARRICK
Mezzotint by J. Watson, after Sir Joshua Reynolds. C. Smith 16: Not in Goodwin. L. Cecil 27. The face touched up with the graver and the plate printed with a blind to imitate a proof before letter. With margin. Folio.

165 MR. CHALMERS in the character of Midas
Mezzotint, after W. Williams. C. Smith 28. Goodwin 35. Impression with the inscription. With margin trimmed to the plate mark. Slightly torn and repaired. Folio.

MR. LOWE AND MRS. CHAMBERS in the characters of Capt. Macheath and Polly.
Mezzotint by J. MacArdell, after R. E. Pine. C. Smith 122. Goodwin 26. Second state. Impression with the inscription but lacking the publication line. With margin trimmed to the plate mark at top and sides. Torn in the lower right corner. Folio.

GRIFFIN AND JOHNSON in the characters of Tribulation and Ananias
Mezzotint by P. Van Bleeck, after his own painting. C. Smith 5. Second state. Fine impression with the inscription. With margin trimmed to plate mark. Folio. (3)

166 DAVID GARRICK
Mezzotint by J. Watson, after T. Hudson. C. Smith 57. Goodwin 145. L. Cecil 28. Second state. Very fine impression with the inscription and with the alteration in the publication line. With large margin. Folio.

JOHN GEORGE WILLE

Born in the small town of Konigsberg, in the Grand Duchy of Hesse-Darmstadt, 1717, but was attracted to Paris. He arrived in that city in 1738, where he became the greatest engraver of the time. He died in 1807.

167 PORTRAIT OF THE ARTIST

Line engraving by J. G. Muller, after J. B. Greuze. Very fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 248.

168 ANOTHER PORTRAIT OF THE SAME

Superb proof before all letters with small margin lacking the plate mark.

Lawson, No. 248.

169 AGAR PRESENTEE A ABRAHAM PAR SARA

Line engraving, after C. G. E. Dietrich. Le Blanc 1. Third state. Fine impression before the date, the name of "Wille" and "20th Platte" were burnished off from the plate. With small margin lacking the plate mark.

Lawson, No. 280.

170 LE REPOS DE LA VIERGE

Line engraving, after C. G. E. Dietrich. Le Blanc 2. Second state. Very fine proof with the title and the coat of arms but before the dedication. With small margin lacking the plate mark.

Lawson, No. 282.

171 ANOTHER IMPRESSION OF THE SAME

First state. Superb proof before all letters but with the coat of arms. With margin but lacking the plate mark.

Lawson, No. 282.

172 LE CHRIST EN CROIX

Etching finished with the graver. Le Blanc 3. Superb impression with large margin showing the plate mark.

One of the rarest plates by Wille only known by the catalogues of Einsiedel and Basan.

Lawson, No. ?

173 LA MORT DE CLEOPATRE

Line engraving, after G. Netcher. Le Blanc 5. Fourth state. Impression with the inscription and the border. With small margin showing the plate mark.

ANOTHER IMPRESSION OF THE SAME

First state, unknown to Le Blanc. Superb proof before all letters, the border and the coat of arms, also without the "W" in the center of the upper margin. With large margin but lacking the plate mark.

Lawson, No. 284.

174 L'HOMME AU CASQUE

Line engraving, after the artist's own design. Le Blanc 18. First state with the signature of the artist traced with the needle and before the date "1741". A tear in the upper part of the engraving. With margin trimmed to the plate mark at the top and sides but lacking the same at the bottom. Very scarce.

Lawson, No. ?

175 LES MUSICIENS AMBULANTS

Line engraving, after C. G. E. Dietrich. Le Blanc 52. Third state. Brilliant proof before all letters but with the coat of arms. With large margin but lacking the plate mark. The upper left corner of the margin torn but easily repaired.

Lawson, No. 285.

(*See Illustration*)

176 LES OFFRES RECIPROQUES

Line engraving, after C. G. E. Dietrich. Le Blanc 53. Last state. Fine impression with inscription and with the accent on the "A" afted "Dédié". With large margin trimmed to the plate mark at the bottom but lacking the same at the top and sides.

Lawson, No. 287.

177 ANOTHER IMPRESSION OF THE SAME

Magnificent proof of an intermediate state between the second and the third. The plate is still before the letter but the coat of arms which, in this state, is unfinished. With large margin but lacking the plate mark.

Lawson, No. 287.

JOHN GEORGE WILLE
LES MUSICIENS AMBULANTS

[NUMBER 175]

178 LE CONCERT DE FAMILLE

Line engraving, after G. Schalken. Le Blanc 54. Second state. Brilliant impression with the inscription. With large margin showing the plate mark.

Lawson, No. 288.

179 L'INSTRUCTION PATERNELLE

Line engraving, after G. Terbourg. Le Blanc 55. Second state. A remarkably fine proof before all letters and before the coat of arms, but with the border and "Will-Elfter platte" in scratched letter in the upper margin. With small margin lacking the plate mark.

Lawson, No. 289.

His "Satin Gown," or L'Instruction Paternelle after Terburgh, and "Les Musiciens Ambulants," after Dietrich, are always admired. Nothing of the kind in engraving is finer. (Charles Sumner.)

(*See Illustration*)

180 LES BONS AMIS

Line engraving, after I. Van Ostade. Le Blanc 56. Intermediate state between the first and the second. With the coat of arms unfinished, before all letters and with the letter "W" traced with the needle in the center of the upper margin. Brilliant proof with small margin lacking the plate mark.

Lawson, No. 291.

181 ANOTHER IMPRESSION OF THE SAME

Second state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 291.

182 LE PETIT JOUEUR D'INSTRUMENT

Line engraving, after G. Schalken. Le Blanc 57. Third state. Very fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 292.

183 ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters and the coat of arms, unfinished. With small margin lacking the plate mark.

Lawson, No. 292.

184 LES DELICES MATERNELLES

Line engraving, after P. A. Wille. Le Blanc 58. Fourth state. Fine impression with the inscription but before the coat of arms were burnished off from the plate and the inscription re-engraved. With small margin lacking the plate mark.

Lawson, No. 293.

185 ANOTHER IMPRESSION OF THE SAME

Second state. Very fine proof before the dedication. With small margin lacking the plate mark.

Lawson, No. 293.

186 LA TANTE DE GERARD DOW

Line engraving, after G. Dow. Le Blanc 60. Fourth state. Fine impression with the inscription with small margin lacking the plate mark.

ANOTHER IMPRESSION OF THE SAME

Third state. Brilliant proof before letter, with the coat of arms and the artists' names traced with the needle only. With small margin lacking the plate mark.

Lawson, No. 294.

187 LA DEVIDEUSE

Line engraving, after G. Dow. Le Blanc 61. First state. Brilliant proof before all letters. With very small margin lacking the plate mark.

Lawson, No. 295.

188 LA LISEUSE

Line engraving, after G. Dow. Le Blanc 62. Second state. Fine impression before the inscription was burnished off from the plate. With small margin lacking the plate mark.

Lawson, No. 296.

189 ANOTHER IMPRESSION OF THE SAME

First state. Superb proof before all letters with very small margin lacking the plate mark.

Lawson, No. 296.

190 LA MENAGERE HOLLANDAISE

Line engraving, after G. Dow. Le Blanc 63. Third state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 297.

191 ANOTHER IMPRESSION OF THE SAME

Second state. Very fine proof before all letters, but with "Vierte P." scratched with the needle in the upper left corner. The four corners have been torn and repaired. With small margin lacking the plate mark.

Lawson, No. 297.

192 LA TRICOTEUSE HOLLANDAISE

Line engraving, after F. Mieris. Le Blanc 64. First state. Superb proof before all letters. With small margin lacking the plate mark.

Lawson, No. 298.

193 L'OBSERVATEUR DISTRAIT

Line engraving, after F. Mieris. Le Blanc 65. Third state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 299.

194 ANOTHER IMPRESSION OF THE SAME

Second state. Superb proof before all letters but with the coat of arms. With small margin lacking the plate mark.

Lawson, No. 299.

195 LE PETIT PHYSICIEN

Line engraving, after G. Netcher. Le Blanc 66. Second state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 300.

196 ANOTHER IMPRESSION OF THE SAME

First state, unknown to Le Blanc. Brilliant proof before all letters and before the coat of arms. With small margin lacking the plate mark.

Lawson, No. 300.

197 LA CUISINIERE HOLLANDAISE

Line engraving, after G. Metzu. Le Blanc 67. First state, unknown to Le Blanc. Before all letters and before the shading of the coat of arms. With very small margin lacking the plate mark.

Lawson, No. 301.

198 LA GAZETIERE HOLLANDAISE

Line engraving, after G. Terburg. Le Blanc 68. Second state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 302.

199 ANOTHER IMPRESSION OF THE SAME

First state, undescribed by Le Blanc. Superb proof before all letters and before "Will" and "Sechste" were added in scratch letters in the upper margin. With small margin lacking the plate mark.

200 LA PETITE ECOLIERE

Line engraving, after J. E. Schénau. Le Blanc 69. Second state. Brilliant proof before all letters but with the coat of arms. With large margin lacking the plate mark. Very scarce.

Lawson, No. 303.

201 LA MAITRESSE D'ECOLE

Line engraving, after P. A. Wille. Le Blanc 70. First state. Superb proof before all letters and before the coat of arms. With large margins lacking the plate mark.

Lawson, No. 303.

202 LA BONNE FEMME DE NORMANDIE

Line engraving, after P. A. Wille. Le Blanc 71. Second state. Brilliant proof before all letters. With small margin lacking the plate mark.

Lawson, No. 304.

203 LA SOEUR DE LA FEMME DE NORMANDIE

Line engraving, after P. A. Wille. Le Blanc 72. Second state. Magnificent proof before all letters. With very small margin lacking the plate mark.

Lawson, No. 304.

204 LE PHILOSOPHE DU TEMPS PASSE

Line engraving, after P. A. Wille. Le Blanc 73. Fourth state. Fine impression with the title and the inscription. With large margin showing the plate mark.

ANOTHER IMPRESSION OF THE SAME

Third state. Very fine proof with the title and the coat of arms but before the dedication. With large margin showing the plate mark. (2)

Lawson. No. 305.

205 REITRES ET LANSQUENETS

Etchings, after C. Parrocel. Le Blanc 74 to 85. First state, with the title in French and one single border line. Very fine impressions with small margins lacking the plate mark. Very scarce. (12)

Lawson, No. 307.

206 LE SAPEUR DE GARDES SUISSES

Line engraving, after the artists' own design. Le Blanc 86. Fourth state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 306.

207 ANOTHER IMPRESSION OF THE SAME

Third state. Brilliant proof with the artists' name in dotted letters only. With small margin lacking the plate mark.

Lawson, No. 306.

208 CHILDERIC II., THIERRY I., CLOVIS III., DAGOBERT III., CHILPERIC II., THIERRY II., CHILDERIC III., CHARLEMAGNE, LOUIS I.

Line engravings, after A. Boizot. Le Blanc 87 and 95. First states. Very fine impressions with the inscriptions but before the address of Odieuvre was burnished off from the plate. With small margins lacking the plate mark. (9)

Lawson, No. 278.

209 LOUIS II., CHARLES III., CHARLES IV., LOTHAIRE, HUGUES CAPET, HENRI I., PHILIPPE I., LOUIS VI.

Line engravings, after A. Boizot. Le Blanc 96 to 103. First states. Very fine impressions with the inscriptions but before the address of Odieuvre was burnished off from the plate. With small margin lacking the plate mark. (8)

Lawson, No. 278.

210 LOUIS XV. LE BIEN AIME

Line engraving, after C. Parrocel. Le Blanc 104. Fourth state. Impression with the inscription and the head of the personage nearest to the king re-engraved. With margin trimmed to the plate mark.

Lawson, No. 259.

211 LOUIS XV.

Line engraving, after J. B. Le Mayne. Le Blanc 105. Third state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 259.

212 LOUIS, DAUPHIN DE FRANCE

Line engraving, after D. Klein. Le Blanc 106. Second state. Fine impression with the inscription. With margin but lacking the plate mark.

Lawson, No. 260.

213 MARIE THERESE D'ESPAGNE

Line engraving, after D. Klein. Le Blanc 107. Second state. Fine impression with margin but lacking the plate mark.

Lawson, No. 260.

214 MARIE JOSEPHE DE SAXE

Line engraving, after D. Klein. Le Blanc 108. Second state. Fine impression with the inscription. With margin but lacking the plate mark.

Lawson, No. 260.

215 PIERRE DE TENCIN, CARDINAL

Line engraving, after E. Parrocel. Le Blanc 109. Second state. Brilliant impression with the inscription but before the additional work to the cross in the coat of arms. With margin trimmed to the plate mark.

Lawson, No. 277.

From the A. R. D. Collection.

216 ANOTHER IMPRESSION OF THE SAME

First state, unknown to Le Blanc. Brilliant proof before all letters, the shading of the cross and the coat of arms. With small margin lacking the plate mark.

Lawson, No. 277.

SECOND SESSION

THURSDAY EVENING, DECEMBER 12TH, 1918

AT 8:15 O'CLOCK

Lots 217 to 432

217 PIERRE DE TENCIN, CARDINAL

Line engraving, after J. G. Heilmann. Le Blanc 110. Second state. Fine impression with the inscription but lacking the publication line. With very small margin lacking the plate mark.

Lawson, No. 277.

218 JEAN LOUIS BERTON DE CRILLON

Line engraving, after J. G. R. Le Blanc 111. Very fine impression. With small margin lacking the plate mark.

Lawson, No. ?

219 ANTOINE DE SINGLIN

Line engraving, after P. de Champagne. Le Blanc 113. bis. Second state. Very fine impression with the inscription. With small margin trimmed to the plate mark.

ANOTHER IMPRESSION OF THE SAME

First state. Very fine proof before all letters, with small margin trimmed to the plate mark. (2)

Lawson, No. 276.

220 ANTOINE FRANCOIS PREVOST

Line engraving, after C. N. Cochin fils. Le Blanc 114. Fine impression with the inscription and very small margin lacking the plate mark.

Lawson, No. ?

221 MICHEL MANESSIER DE GUIBERMAISNIL

Line engraving, after C. Vanloo. Le Blanc 115. Third state. Fine impression with the inscription and the acrostiche. With margin trimmed to the plate mark.

Lawson, No. 266.

222 ANOTHER IMPRESSION OF THE SAME

First state. Superb proof before all letters with margin trimmed to the plate mark.

Lawson, No. 266.

Very scarce. Only three impressions known.

223 JACQUES DE CHABANES

Line engraving, after A. de Chabanes. Le Blanc 116. Second state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. ?

224 FRANCOIS DE NEUFVILLE, DUC DE VILLEROY

Line engraving, after Jean Chevalier. Le Blanc 119. Third state. Fine impression with the inscription and with "Q off" in the lower left corner under the engraved border. With small margin lacking the plate mark.

Lawson, No. 276.

225 PHILIPPE DE LA MOTHE-HOUDANCOURT, MARECHAL DE FRANCE

Line engraving. Le Blanc 117. Fourth state, undescribed by Le Blanc. The portrait has been cut to the oval and inserted in an ornamented frame on which is the following inscription: C. COMTE DE LA MOTHE HOUDANCOURT MAR DE FR- C' ES. C. DES. O. DU ROY. C. D' H. D. LAR. NE GOU . . . . GRAVELINES . . With small margin lacking the plate mark.

This border is mentioned by Le Blanc only in the foot note.

Lawson, No. 266.

226 NICOLAS DE CATINAT, MARECHAL DE FRANCE

Line engraving, after N. (Nattier). Le Blanc 118. Second state. Fine impression with the inscription but before the address of Odieuvre was burnished off from the plate. With margin trimmed to the plate mark.

Lawson, No. 255.

227 CHARLES LOUIS AUGUSTE FOUQUET DE BELLE-ISLE

Line engraving, after H. Rigaud. Le Blanc 120. Second state. Very fine impression before the inscription was re-engraved and the coat of arms added to it. With small margin lacking the plate mark.

Lawson, No. 258.

228 MAURICE DE SAXE, MARECHAL DE FRANCE

Line engraving, after H. Rigaud. Le Blanc 121. Second state. Very fine impression with the inscription and with small margin lacking the plate mark.

Lawson, No. 275.

229 ANOTHER IMPRESSION OF THE SAME

First state, unknown to Le Blanc. Magnificent proof before all letters and before the coat of arms was finished. With small margin lacking the plate mark.

Lawson, No. 275.

230 WOLDEMAR DE LOEWENDAL

Line engraving, after M. G. De la Tour. Le Blanc 122. Second state. Superb proof before all letters, the coat of arms and the additional works in the border. With small margin lacking the plate mark.

Lawson, No. 265.

231 ANOTHER IMPRESSION OF THE SAME

First state (see Le Blanc additions, page 149.) Magnificent proof of the head only, before the ornamented border. With small margin lacking the plate mark.

This is probably the Debure copy.
From the collection "A. R. D."
Lawson, No. 264.

232 CHARLES, COMTE D'AUMALE

Line engraving, after J. Chevalier. Le Blanc 123. First state. Brilliant proof before all letters but with the coat of arms. With very small margin lacking the plate mark.

Lawson, No. 249.

233 JEAN DE BOULLONGNE

Line engraving, after H. Rigaud. Le Blanc 126. First state. Superb proof before all letters. With very small margin lacking the plate mark. A small worm hole at the bottom and a few rubbed spots.

Lawson, No. 256.

FRANCESCO BARTOLOZZI
FRONTISPIECE FOR GRAY'S ELEGY
[NUMBER 282]

234 NICHOLAS RENE BERRIER

Line engraving, after J. de Lyen. Le Blanc 127. Fourth state. Fine impression with the inscription and the address of Bretin and Basan. With margin but lacking the plate mark.

Lawson, No. 254.

235 ANOTHER IMPRESSION OF THE SAME

Second state. Brilliant proof before all letters but with the coat of arms. With small margin lacking the plate mark.

Lawson, No. 254.

236 JOSEPH PARROCEL, Peintre

Line engraving, after H. Rigaud. Le Blanc 128. Second state. Very fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 268.

237 NICHOLAS DE LARGILLIERE

Line engraving, after the painter's own design. Le Blanc 129. Second state. Fine impression with the inscription and the address of Odieuvre. With small margin lacking the plate mark.

ANOTHER IMPRESSION OF THE SAME

First state, undescribed by Le Blanc. Proof before all letters and before the "W" in the upper margin. Very fine impression with margin trimmed to the plate mark. (2)

Lawson, No. 263.

238 JEAN BAPTISTE MASSE

Line engraving, after L. Tocque. Le Blanc 130. First state. Superb proof before all letters but with very small margin lacking the plate mark.

Lawson, N.o 267.

239 HENRI LIEBAUX, Géographe

Line engraving, after J. Chevalier. Le Blanc 131. Second state. Very fine impression with the inscription but before the address of J. Chevalier in the lower margin. With very small margin lacking the plate mark.

Lawson. No. 263.

240 BERNARD FOREST DE BELIDOR

Line engraving, after L. Vigée. Le Blanc 133. Second state. Fine impression with the inscription, printed in blue ink. With small margin lacking the plate mark.

ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before the inscription with margin but lacking the plate mark. (2)

Lawson, No. 253.

241 CHARLES ETIENNE BRISEUX, Architecte

Line engraving, after the artist's own design. Le Blanc 135. Second state. Brilliant impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 255.

242 PIERRE BOUDOU, Chirurgien

Line engraving. The head only was engraved by Wille, the rest of the plate by C. L. Duflos. Le Blanc 136. First state, undescribed by Le Blanc. Superb proof before all letters with small margin lacking the plate mark.

Lawson, No. 255.

243 CLAUDE NICOLAS LE CAT, Chirurgien

Line engraving, after Thomiers. Le Blanc 137. Second state. Fine impression with the inscription in four lines. With small margin lacking the plate mark.

ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters, with the letter "W" scratched with the needle in the center of the upper margin. With small margin lacking the plate mark. (2)

Lawson, No. 255.

244 FRANCOIS QUESNAY, Medecin

Line engraving, after J. Chevalier. Le Blanc 138. First state. Magnificent proof before all letters. With very small margin lacking the plate mark.

Lawson, No. 274.

245 ANOTHER PORTRAIT OF THE SAME

Line engraving, after J. Chevalier. Le Blanc 139. First state. Brilliant proof before all letters with small margin lacking the plate mark.

Lawson, No. 274.

246 LESCALOPIER, INTENDANT DE MONTAUBAN

Line engraving. Le Blanc 143. Unknown state to Le Blanc. With the artist's signature "J. G. Wille" in the border of the oval.

Lawson. No. ?

247 MADELEINE DE SCUDERY

Line engraving, after E. Cheron. Le Blanc 144. First state. Fine impression with the inscription but before the address of Odieuvre was burnished off from the plate. With margin trimmed to the plate mark.

ANOTHER IMPRESSION OF THE SAME

First state. Undescribed by Le Blanc. Superb proof before all letters and before the strengthening of the shadows. With margin trimmed to the plate mark. (2)

Lawson, No. 271.

248 ELIZABETH DE GOUY

Line engraving, after H. Rigaud. Le Blanc 145. Second state. Brilliant impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 261.

249 ANOTHER IMPRESSION OF THE SAME

First state, undescribed by Le Blanc. Magnificent proof before all letters, some additional work and the word "Will" in the center of the upper margin. With small margin lacking the plate mark.

250 MARGUERITE ELIZABETH DE LARGILLIERE

Line engraving, after N. de Largillière. Le Blanc 146. Second state. Brilliant impression with the inscription. With margin but lacking the plate mark.

Lawson, No. 263.

251 CHARLES, PRINCE DE GALLES

Line engraving, after J. S. Tocque. Le Blanc 148. Second state. Brilliant impression. With the inscription and small margin lacking the plate mark.

Lawson, No. 251.

252 ANOTHER IMPRESSION OF THE SAME

Intermediate state between the first and the second, undescribed by Le Blanc. Magnificent proof before the title but with the artists' names in the lower margin. With small margin lacking the plate mark.

Lawson, No. 250.

253 HENRI BENOIT, DUC D'YORK

Line engraving, after the artist's own drawing. Le Blanc 150. Second state. Fine impression with the inscription. With small margin lacking the plate mark

ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters. With small margin lacking the plate mark. (2)

Lawson, No. 252.

254 FREDERIC II., ROI DE PRUSSE

Line engraving, after Pesne. Le Blanc 152. Second state. Fine impression with the inscription but with small margin lacking the plate mark and the publication line in the lower margin.

ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof before all letters. With small margin lacking the plate mark. Very scarce. (2)

Lawson, No. 273.

255 CHARLES THEODORE, ELECTEUR ET COMTE PALATIN

Line engraving, after J. G. Ziesenis. Le Blanc 154. First state. Fine proof with the name of the personage and the white cross at the top of the crown, but before the artists' names and the inscription. With margin trimmed to the plate mark. Very rare.

Lawson, No. 268.

256 ELISABETH AUGUSTA, FEMME DE CHARLES THEODORE

Line engraving, after J. G. Ziesenis. Le Blanc 155. Unknown state to Le Blanc. Superb proof before all letters and with the white cross. With large margin trimmed to plate mark. Of the greatest rarity.

Lawson, No. 268.

257 CHARLES FREDERIC, MARGRAVE DE BADE

Line engraving, after J. F. Guillebaud. Le Blanc 156. Second state with the inscription with small margin lacking the plate mark and the inscription below the engraved border.

Lawson, No. 249.

258 LEOPOLD, PRINCE D'ANHALT-DESSAU

Line engraving, after Pesne. Le Blanc 157. First state. Fine impression with the inscription and the address of Odieuvre. With margin trimmed to the plate mark.

Lawson, No. 249.

259 PROSPER DE SCIARRA COLONNA

Line engraving, after P. Battoni. Le Blanc 158. Second state. Fine impression with the inscription and the border but before the coat of arms and the change in the inscription. With small margin lacking the plate mark.

Lawson, No. 271.

260 NEREE MARIE CORSINI, Cardinal

Line engraving, after L. Cars. Le Blanc 159. Third state. Fine imprsesion with the inscription. With small margin lacking the plate mark.

Lawson, No. ?

261 CORT SIVERSEN ADELER

Line engraving, after the artist's own design. Le Blanc 162. Brilliant impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 249.

262 TYCHO HOFMAN

Line engraving, after L. Tocqué. Le Blanc 163. Fourth state. Fine impression with the inscription in Latin on the white tablet. With small margin lacking the plate mark.

ANOTHER IMPRESSION OF THE SAME

Intermediate state between the second and the third. With the inscription on the tablet in French in white letter and the artists' names in one line in the center of the lower margin. With small margin lacking the plate mark.

ANOTHER IMPRESSION OF THE SAME

First state, unknown to Le Blanc. Brilliant proof before all letters, the shading of the pages of the book and the artists' names. With small margin lacking the plate mark. (3)

Lawson, No. 262.

263 F. DE BERREGARD

Line engraving, after J. L. Tocqué. The decoration of the frame was engraved by Fokke, after C. N. Cochin. Le Blanc 164. Intermediate state between the second and the third. Fine impression with the name Fokke Cochin, but before the names of Tocqué and Wille on the lower border of the frame. With small margin lacking the plate mark.

Lawson, No. 253.

264 ANOTHER IMPRESSION OF THE SAME

First state. Brilliant proof with the artists' names traced with the needle only. With large margin but lacking the plate mark.

265 ALEXANDER POPE

Line engraving, after Kneller. Le Blanc 166. Fine impression with small margin lacking the plate mark.

Lawson, No. 271.

266 JEROME D'ERLACH, ADVOYER DE LA VILLE DE BERNE

Line engraving, after Chevalier Rusca. Le Blanc 167. First state, undescribed by Le Blanc. Magnificent proof before all letters and the coat of arms unfinished. With small margin lacking the plate mark.

Lawson, No. 257.

267 JEAN MARIE PREISLER

Line engraving, after the artist's own design. Le Blanc 168. Second state. Fine impression with the inscription. With small margin lacking the plate mark.

Lawson, No. 271.

268 SAID PACHA BEGLIER, BEY DE ROUMELY

Line engraving, after J. Aved. Le Blanc 170. Only state. Superb impression with the inscription. With margin trimmed to the plate mark. Very rare.

Lawson, No. 271.

269 DE BEAUVAU, ARCHBISHOP OF NARBONNE

Line engraving, unknown to Le Blanc. The archbishop is turned three-quarters to right, looking front, dressed in the great mantle of ermine, the collar of the order of the St. Esprit is hanging from his neck. Oval medallion resting on a socle decorated with the mitre, the crozier, some books and a cardinal's hat. The ornamentation of the plate is in etching with small margin lacking the plate mark. Very scarce.

Lawson, No. ?

270 FREDERIC II., ROI DE PRUSSE

Line engraving, unknown to Le Blanc. Brilliant proof before all letters. With margin trimmed to the plate mark.

271 STANISLAS, ROI DE POLOGNE

Line engraving, unknown to Le Blanc. Superb proof before all letters with small margin lacking the plate mark.

272 NEGRO WOMAN—AN OLD MAN

Line engravings by Schlechter, after Wille. Fine impressions with small margins trimmed to the plate mark. (2)

Lawson, No. ?

I. WOOD

An English illustrator and engraver of the Eighteenth Century

273 GARRICK'S BOOK PLATE

Line engraving. Fine impression with margin.

GARRICK'S FUNERAL ANNOUNCEMENT

Line engraving by G. Newport, after W. Darling. Fine impression. With small margin showing the plate mark. 8vo, and two prints. (4)

J. WOOD

An English painter-engraver of the Eighteenth Century

274 DAVID GARRICK

Line engraving, after A. Pond. L. Cecil 29. Fine impression with the inscription. With large margin. Small folio.

ANOTHER PORTRAIT OF THE SAME

Stipple by J. Heath, after Louisa Lane. Brilliant open letter proof. With margin showing the plate mark. Small folio.

ANOTHER PORTRAIT OF THE SAME, in the character of Tancred

Etching in Bunbury style. Very fine impression with the inscription. With margin. 4to. (3)

RICHARD WOODMAN

Draughtsman and engraver. Pupil of R. M. Meadows. 1784-1859

275 G. F. COOKE as Sir Archy Macsarcasm

Stipple, after De Wilde. Magnificent impression with the inscription. With large margin. Folio.

276 MACREADY as Romeo

Stipple, after De Wilde. Very fine impression with the inscription. With margin but lacking the plate mark. Folio.

ANOTHER PORTRAIT OF THE SAME

Lithograph by N. Ploszcynski, after D. Francis. Very fine proof printed on India paper. Folio.

ANOTHER PORTRAIT OF THE SAME

Line engraving by Posselwhite, after Thorburn. Fine impression with the inscription. With margin. Folio. (3)

FRANCESCO BARTOLOZZI
FRONTISPIECE FOR A BIOGRAPHY
OF QUEEN CAROLINE

[NUMBER 281]

JOHN YOUNG

An English mezzotint engraver. A pupil of J. R. Smith. 1755-1825

277 THOMAS KING in the character of Puff

Mezzotint, after J. Zoffany. C. Smith 45. First state. Brilliant proof with the inscription in open letters. With margin trimmed to plate mark. Folio.

ORIGINAL DRAWINGS

FRANCESCO BARTOLOZZI

Born in Florence in 1727. He was a pupil of Joseph Wagner at Venice. In 1764 he removed to London and in 1769, upon the foundation of the Royal Academy, was nominated as one of the original members. He died in Lisbon, March 7, 1815

278 ACADEMY OF A NUDE MAN

A very powerful original pencil drawing executed in colored crayons. Signed "Francesco Bartolozzi. 1798."

Height, 21 inches; width, 17 inches

279 CONJUGAL LOVE, FLORA

Original pencil drawings sketches the bodies treated in sanguine. Studies for the engravings after A. Kauffman and Colibert. Signed in the center. "F. B. invt. et delt. 1796."

Height 10 inches; width, 15 inches

280 THE DAUGHTER OF LAVIGI BORGHIS

A remarkably original pencil drawing. The face, arms and legs are treated in sanguine with a four line inscription in pencil.

Height, 9 inches; width, 8 inches

281 FRONTISPIECE FOR A BIOGRAPHY OF QUEEN CAROLINE

A very fine original pencil drawing. The face and the Amorini are treated in sanguine. Signed in the lower part of the drawing. "F. Bartolozzi."

Height, 15 inches; width, 15 inches

282 FRONTISPIECE FOR GRAY'S "ELEGY"

Charming pencil drawing, the face, arms and legs treated in sanguine. Scene in the church-yard at Stoke-Pogis, where Thomas Gray wrote the celebrated "Elegy."

Height, 14 inches; width, 18 inches

283 HEAD OF A YOUNG GIRL

Original pencil drawing made in two parts. The outside border added to the drawing is signed "F. Bartolozzi" in the lower right corner, the drawing is treated in blue, black and sanguine crayons. *Height, 9 inches; width, 7 inches.*

284 HE SLEEPS

Two original pencil drawings on one sheet. The faces and arms are treated in sanguine. Signed in the lower left corner. "F. Bartolozzi." Study for the engraving.

Height, 8 inches; width, 7 inches

285 JUDGMENT OF PARIS, GUARDIAN ANGELS

Original pencil drawings sketches. The bodies treated in sanguine. Studies for the engravings, after W. Hamilton and after his own design. Signed "F. Bartolozzi."

Height, 14 inches; width, 18 inches

286 A LADY AND A GENTLEMAN WITH CHILDREN IN A GARDEN

Very fine original pencil drawing. Signed in the lower margin. "F. Bartolozzi"

Height, 14 inches; width, 18 inches

287 A LADY HOLDING A BASKET OF FLOWERS

Very brilliant original pencil drawings. The face and arms treated in sanguine, the background and basket of flowers in colored crayons. The outline of the head has been cut from the drawing and remounted on a redrawn background. Signed "F. Bartolozzi."

Height, 13 inches; width, 11 inches

288 A LADY HOLDING A BASKET OF FLOWERS

Original pencil drawing. The face and hands drawn in sanguine, the basket of flowers in colored crayon.

Height, 13 inches; width, 10¾ inches

289 A LADY SEWING

A charming original pencil drawing. The face and arms are treated in sanguine. Signed in the lower margin. "49" "F. Bartolozzi." *Height, 9 inches; width, 7 inches*

290 MADONNA AND CHILD (and others)

Original pencil drawings. The face and bodies treated in sanguine. One is a study for the engraving in the "Marlborough Gems." Signed "F. Bartolozzi."

Height, 10 inches; width, 15 inches

291 QUEEN CAROLINE

A beautiful original pencil drawing. The face and hands treated in sanguine. Signed in the center of the lower part. "F. Bartolozzi" *Height, 16 inches; width, 9 inches*

292 THE TOILETTE OF VENUS

A superb original pencil drawing. The bodies treated in sanguine. Signed in the lower part "F. Bartolozzi." "No. 11." *Height, 9 inches; width, 8 inches*

293 THE TOILETTE OF VENUS

Original pencil drawings sketches. The bodies treated in sanguine. Studies for the engravings after his own design. Signed "F. Bartolozzi. *Height, 9 inches; width, 8 inches*

294 VENUS AND CUPID IN A CHARIOT

Original drawing in ink and pencil. The high tones touched up with a sepia wash. Signed in the lower right corner.

Height, 16 inches; width, 11 inches

FRANCOIS CLOUET

The date of Francois Clouet's birth is uncertain. The earliest mention of him is found in a document dated December, 1541. He was a painter to the King of France. His work is remarkable for its accuracy in drawing, fidelity to detail and exquisite completeness. He died in December, 1572

295 FRANCOISE DE BREZE, COMTESSE DE MAULVRIER DUCHESS DE BOUILLON. (Attributed to Francois Clouet.)

Very fine original drawing in colored pencils, with the inscription in ink "Madame de Boullon sa fem" similar to the writing to be found on the Clouet from Fontainbleau. In a two and on-half inch Renaissance style frame.

Height, 12¾ inches; width, 8¾ inches

She was the daughter of Diane de Poitiers and of the Grand Sénéchal. Louis de Brezé. She married Robert IV. de la Marck, Duc de Bouillon. After his death she embraced the Protestant faith. She died in 1575 and was buried at St. Yved de Brain. From the Collection of Dr. St. Germain.

296 CLAUDE DE BEAUME DE CHATEABRUN, DUCHESSE DE ROANNOIS. (Attributed to Francois Clouet.)

Very fine original drawing in colored pencils. In a two and one-half inch Renaissance style frame.

Height, 13 inches; width, 8¾ inches

She was the daughter of Guillaume, Sieur de Semblancy, and of Bonne Cottereau, dame de Chateaubrun. She married first Louis Bourgeois of Burgensis; Sieur de Goguier, physician to the King, and secondly, Claude Gouffier, Marquis de Boisy, Grand Ecuyer de France, Chevalier de l'ordre de St. Michel, Duc de Roannois.

From the collection of Dr. St. Germain.

297 ELEONORE DE CLENAL. (Attributed to Francois Clouet.)

Original drawing in colored pencils. Very fine specimen. In a two and one-half inch Renaissance style frame.

Height, 13½ inches; width, 9½ inches

This drawing bears the name "Eleonore de Clenal" but nothing can be ascertained concerning her life.

From the collection of Sir George Donaldson.

JEAN DE COURT (ATTRIBUTED TO)
CHARLES DE BOURBON, COMTE DE SOISSONS

[NUMBER 299]

298 JEAN DE LA ROCHEFOUCAULD. (Attributed to Francois Clouet.)

Very fine original drawing in colored pencils, with the inscription "Monse de Marmetier son frêre" in ink, similar to the writing to be found on the Clouet drawing in Chantilly. In a two and one-half inch Renaissance style frame.

Height, 13 inches; width, 8 ½inches

He was the younger son of Francois II. de la Rochefoucauld and of Anne de Polignac, was Abbé of Villeloin of Cormery, and finally of Marmontiers, where he succeeded the two Cardinals of Lorraine.

From the collection of the Marquis de Vibraye.

JEAN DE COURT

Probably born in 1530. He designed portraits for the enamellers of Limoges. We find his name on a Limoges enamel of 1555, representing Marguerite de Savoie, sister of Henri II. At the death of F. Clouet, he became painter to the King of France, Charles IX. and afterwards to his brother, Henri III. He died in 1585

299 CHARLES DE BOURBON, COMTE DE SOISSONS. (Attributed to Jean De Court.)

A most interesting original drawing in colored pencils. In a two and one-half inch Renaissance style frame.

Height, 9½ inches; width, 7½ inches

He was the son of Louis Prince de Condé and Comte de Vendome. He became Grand Master of France and Governor of Dauphiné and Normandy. His sister, Catherine was mistress of Henri IV. of Navarre and her son Caesar became Duc de Vendome.

From the collection of Dr. St. Germain.

(*See Illustration*)

300 LE VIDAME DE CHARTRES. (Attributed to Jean De Court.)

Superb original drawing in colored pencils. Very fine specimen. In a two and one-half inch Renaissance style frame.

Height, 11½ inches; width, 8½ inches

He was Francois de Vendome, son of Louis de Vendome, Grand Huntsman of France, and of Hélène Gouffier. Francois I. was his godfather. On the death of his father he became Vidame de Chartres and Prince de Cabannais. He was a brilliant soldier. He married Jeanne d'Estissac.

From the collection of Sir George Donaldson.

301 HENRI III., DUC DE GUISE (called "le BALAFRE.) (Attributed to Jean De Court.)

Original drawing in colored pencils. Very fine specimen. In a two and one-half inch Renaissance style frame.

Height, 15¼ inches; width, 10 inches

He was the eldest son of Francois, second Duc de Guise and Anne d'Este. He stood at the head of the Catholic League, supported by Philippe II. of Spain, and the Papacy, against the Protestants. He married Catherine of Clève, who was the daughter of the Duc de Nevers. He was assassinated at the Stats de Blois by order of Henri III.

From the collection of Sir George Donaldson.

302 LOUIS DE ST. GELAIS, SEIGNEUR DE LANSAC. (Attributed to Jean De Court.)

Excessively fine original drawing in colored pencils. In a two and one-half inch Renaissance style frame.

Height, 11½ inches; width, 8½ inches

He was a Chevalier of the Order of the King, and Conseiller d'Etat, also Comptroller of the household of Catherine de Médicis. In 1554 he was sent as Ambassador to Rome. He died in 1589.

From the collection of the Marquis de Vibraye.

DUMONSTIER

Celebrated family of painters, who, like De Court, worked for the Limoges enamellers. Daniel Dumonstier gained a higher reputation than any other member of the family. He was appointed painter to the King in 1630

303 HENRI DE BEAUMANOIR, MARQUIS DE LAVARDIN. (Attributed to Daniel Dumonstier.)

Superb original drawing in colored pencils. With the inscription "le 24 de May, 1612" similar to the writing to be found on the Clouet drawings in Chantilly. In a two and one-half inch Renaissance style frame.

Height, 15¾ inches; width, 11½ inches

He was the son of Jean III. de Beaumanoir Maréchal de France, and of Catherine de Carmain, Comtesse de Négrepelisse. He was Seigneur de Malicarne, and Governor of the provinces of Maine and du Perche. He died in 1633.

From the collection of the Marquis de Vibraye.

(*See Illustration*)

304 MARIE TOUCHET. (Attributed to Daniel Dumonstier.)

Very interesting drawing in colored pencils. In a two and one-half inch Renaissance style frame.

Height, 11¾ inches; width, 8½ inches

She was the daughter of Jean Touchet de Belleville, special lieutenant of the Presidency of Orleans, and became the mistress of Charles IX., who first saw her on a visit to Blois. She had two sons by him, one being Charles de Valois, Duc d'Angoulême, born in 1573. Six years after the King's death she married Francois de Balzac, seigneur d'Entragues, conseiller du roi et gouverneur d'Orléans.

One of their daughters, Catherine-Henriette, had a son, the Duc de Verneuil, of whom Henri IV. was father. Their other daughter lived ten years with Duc de Bassompierre as his mistress.

From the collection of Dr. St. Germain and of Mr. C. W. (No. 26) (Paris 3 May 1909.)

305 PORTRAIT OF A LADY. (Attributed to Daniel Dumonstier.)

A characteristic original drawing in colored pencils. In a two and one-half inch Renaissance style frame.

Height, 11¾ inches; width, 7½ inches

From the collection of the Marquis de Vibraye.

BENJAMIN FOULON

Very little is known concerning the life of this painter who was a nephew of F. Clouet. He was appointed painter to King Henri III. and afterwards to Henri IV.

306 PORTRAIT OF A BOY. (Attributed to Benjamin Foulon.)

An interesting original drawing in colored pencils. In a two and one-half inch Renaissance style frame.

Height, 10½ inches; width, 7¾ inches

From the collection of Dr. St. Germain and the collection of Mr. C. W. (No. 22) (Paris 3 March 1909.)

MODERN ETCHINGS

ANDREW F. AFFLECK

A distinguished English contemporary etcher

307 THE BALTIMORE CATHEDRAL

Painter etching signed in pencil by the artist. Very fine and richly printed proof.

The plate is destroyed.

308 BEAUVAIS CATHEDRAL

Painter etching signed in pencil by the artist. A proof of extraordinary brilliancy. In a two inch gilded frame.

One of the best plates of the artist. The plate is destroyed.

309 THE BURGOS GATEWAY

Painter etching signed in pencil by the artist. Early and brilliant proof.

Printed to 210 copies. The plate is destroyed.

310 CATHEDRAL DE GISORS

Painter etching signed in pencil by the artist. An exceptionally fine proof. In a three inch gilded frame.

The plate is destroyed.

311 EXTERIOR OF ST. GERMAIN L'AUXERROIS, PARIS

Painter etching signed in pencil by the artist. A splendid proof. In a one inch gilded frame.

One of the most beautiful plates of the artist. The plate is destroyed.

312 FLOWER MARKET, VENICE

Painter etching signed in pencil by the artist. Very fine proof. In a one inch gilded frame.

Printed to 50 copies. The plate is destroyed.

313 THE GRAND CANAL

Painter etching signed in pencil by the artist. Fine proof. Very beautifully printed.

The plate is destroyed.

314 HOTEL DE VILLE DE BRUGES

Painter etching signed in pencil by the artist. A proof of extreme brillancy.

The plate is destroyed.

315 INTERIOR OF THE MILAN CATHEDRAL

Painter etching signed in pencil by the artist. Superb proof.

The plate is destroyed.

316 THE INTERIOR OF ST. MARK'S, VENICE. Showing the Rose Window.

Painter etching signed in pencil by the artist. An early and velvety proof.

The plate is destroyed.

317 VENICE

Six etchings and a title page. Notes by Frederick Wedmore. London, Glasgow, 1911. One portfolio with the etchings printed on this India paper and signed by the artist.

1. Title page. 2. San Giorgia Maggiore. 3. Ca I'oro. 4. Gorta della Carta. 5. Rialto. 6. Canale Grande. 7. Rio Malibran.

Very fine proofs printed to 105 copies. The plates are destroyed.

318 INTERIOR OF THE TOLEDO CATHEDRAL

Painter etching signed in pencil by the artist. A fine proof. Very rich in color.

The plate is destroyed.

319 LINLITHGOW PALACE

Painter etching signed in pencil by the artist. A delicate proof.

The plate is destroyed.

320 WINDSOR CASTLE

Painter etching signed in pencil by the artist. A very strongly printed proof.

The plate is destroyed.

STANLEY ANDARSON

321 HORSE GUARDS, WHITEHALL

Painter etching signed by the artist. Brilliant proof.

The plate is destroyed.

P. J. ARENDSEN

Born in Holland in 1846. He received "The Amsterdam Royal Academy Grand Gold Medal" in 1868

322 LE JOYEUX CAVALIER

Etching and line engraving, after F. Hals. Brilliant proof on vellum. Signed in pencil by the engraver. In a three inch oak frame.

JOHNSTONE BAIRD

A contemporary English painter etcher

323 THE CLOCK TOWER, WESTMINSTER

Painter etching signed in pencil by the artist. A brilliant proof.

The plate is destroyed.

324 GLASGOW UNIVERSITY

Painter etching signed in pencil by the artist. Very fine and richly printed proof.

The plate is destroyed.

325 THE INNER TEMPLE GATEWAY

Painter etching signed in pencil by the artist. An early and velvety proof.

326 THE POOL

Painter etching in pencil signed by the artist. A remarkably fine proof.

The plate is destroyed.

327 WESTMINSTER DOORWAY

Painter etching signed in pencil by the artist. A proof of unusual quality.

The plate is destroyed.

EUGENE BEJOT

Contemporary French etcher, born in Paris in 1865

328 LE PONT ROYAL, PARIS

Painter etching signed in pencil by the artist. A proof of unusual quality.

The plate is destroyed.

329 LE PONT ST. LOUIS, PARIS

Painter etching signed in pencil by the artist. Very strong proof. In a one inch gilded frame.

The plate is destroyed.

330 LE PONT ST. NICOLAS, PARIS

Painter etching signed in pencil by the artist. A perfect proof.

Printed to 50 copies. The plate is destroyed.

331 QUAI CONTI

Painter etching signed in pencil by the artist. A very beautifully printed proof.

Printed to 50 copies. The plate is destroyed.

332 LA TOUR SAINT JACQUES, PARIS

Painter etching signed in pencil by the artist. A proof of wonderful quality.

The plate is destroyed.

CHARLES BIRD

A contemporary engraver in mezzotint and color printer

333 THE MILL

Mezzotint, after Rembrandt. Very fine proof printed in colors. Signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

FRANK BRANGWYN

A modern English painter-engraver

334 MILL WHEEL NEAR MONTREUIL

Painter etching signed in pencil by the artist. A superb proof.

Printed to 100 copies. The plate is destroyed.

335 NOTRE DAME DE PARIS

Painter etching signed in pencil by the artist. A proof of extraordinary brillancy, printed on greenish paper.

Printed to 100 copies. The plate is destroyed.

J. ALPHEGE BREWER

A modern English painter-etcher

336 THE NORTH CHOIR AISLE OF ELY CATHEDRAL, showing the shrine of St. Etheldreda

Painter etching signed in pencil by the artist. An extremely fine proof.

The title written in pencil by the artist. The plate is destroyed.

337 THE ROSE WINDOW IN THE RHEIMS CATHEDRAL

Painter etching signed in pencil by the artist. A very beautiful proof printed in colors.

A magnificent picture of the celebrated Window which was destroyed during the bombardement of Rheims. The plate is destroyed.

338 ROUEN CATHEDRAL FROM THE EAST

Painter etching signed in pencil by the artist. A very beautiful and rich proof.

The plate is destroyed.

ALFRED BRUNET DEBAISNES

Born in Havre i n1845. Studied etching under Lalanne and Gaucherel

339 SAINT PIERRE A CAEN, 1891

Painter etching signed in pencil by the artist. A strong proof printed on parchment.

A. DELZERS

A modern French engraver in mezzotint and color printer

340 MADAME MOLE RAYMOND

Mezzotint, after Mme. Vigee Le Brun. Brilliant proof. printed in colors and signed by the artist.

Printed to 250 copies. The plate is destroyed.

W. DENDY SADLER

Famous English historical painter, born in Dorking in 1845

341 AFTER DINNER REST AWHILE

Etching by James Dobie. Remarkable proof on Imperial Japan paper. Signed by both artists. In a two inch mahogany veneered frame.

HERBERT DICKSEE

One of the greatest painter-etchers of animal life

342 CAESAR, THE KING'S DOG

Painter etching signed in pencil by the artist. A very strong and brilliant proof printed on parchment with the remarque (A medal with the inscription "I belong to the king")

343 THIRST

Painter etching signed in pencil by the artist. A brilliant proof printed on parchment with the remarque. ("A Snake")

B. EYRE

A contemporary English painter-etcher

344 CONWAY CASTLE

Painter etching signed in pencil by the artist. A perfect proof.

The plate is destroyed.

345 EVENING IN GALLOWAY

Painter etching signed in pencil by the artist. An extremely fine proof.

Printed to 75 copies. The plate is destroyed.

HEDLEY FITTON

English painter etcher born at Manchester in 1857, elected member of the Royal Society of Painter-Etchers in 1902. Associate of the Societé National des Beaux Arts in 1910

The etchings are arranged according to "R. Dunthorne's illustrated catalogue of the etchings by Hedley Fitton," London, 1911.

346 THE MONUMENT, LONDON. (Dunthorne, Number 4.)

Painter etching on hand made paper signed in pencil by the artist. Very fine proof.

Printed to 250 copies. The plate is destroyed.

347 RUE SAINT, ROUEN. (Dunthorne, Number 21.)

Painter etching signed in pencil by the artist. Very brilliant proof.

Considered one of the best of Fitton's etchings.
Printed to 100 copies. The plate is destroyed.

348 JOHN KNOX'S HOUSE, EDINBURGH. (Dunthorne, Number 25.)

Painter etching signed in pencil by the artist. Superb proof. Very richly printed. In a one and one-half inch gilded frame.

Printed to 250 copies. The plate is destroyed.

349 GATEWAY, GLASGOW UNIVERSITY. (Dunthorne, Number 27.)

Painter etching signed by the artist in pencil. Brilliant proof.

Printed to 250 copies. The plate is destroyed

350 THE ROSE WINDOW, NOTRE DAME, PARIS. (Dunthorne, Number 28.)

Painter etching signed in pencil by the artist. A most delicate proof full of the light which is streaming from the window. In a three inch gilded frame decorated with acanthus leaves.

Very scarce. Generally considered the artist's masterpiece. Printed to 250 copies. The plate is destroyed.

351 SAINT MACLOU, ROUEN. (Dunthorne, Number 29.)

Painter etching signed in pencil by the artist. A beautiful proof of rich velvety tone. In a two inch gilded frame decorated with laurel leaves.

Printed to 200 copies. The plate is destroyed

352 SAINT ETIENNE, BEAUVAIS. (Dunthorne, Number 30.)

Painter etching signed in pencil by the artist. Magnificent proof. In a two inch gilded frame.

Printed to 250 copies. The plate is destroyed.

353 THE SHRINE OF EDWARD THE CONFESSOR, WESTMINSTER. (Dunthorne, Number 31.)

Painter etching signed in pencil by the artist. Superb proof.

Printed to 200 copies. The plate is destroyed.

354 THE CHURCH OF THE THREE KINGS, SAINT EMILION, FRANCE. (Dunthorne, Number 32.)

Painter etching signed in pencil by the artist. Very fine proof.

Printed to 250 copies. The plate is destroyed.

355 PONT ST. ETIENNE, LIMOGES. (Dunthorne, Number 34.)

Painter etching signed in pencil by the artist. A very richly printed proof.

Printed to 250 copies. The plate is destroyed.

356 ROSLIN CHAPEL, NEAR EDINBURGH. (Dunthorne, Number 36.)

Painter etching, signed in pencil by the artist. A very fine and early proof.

Printed to 300 copies. The plate is destroyed.

357 INTERIOR OF CHARTRES CATHEDRAL

Painter etching signed in pencil by the artist. A rich and velvety proof.

Printed to 250 copies. The plate is destroyed.

358 INTERIOR OF SAINT GILES, EDINBURGH

Painter etching signed in pencil by the artist. A superb proof.

Printed to 250 copies. The plate is destroyed.

359 INTERIOR OF THE CATHEDRAL OF SAINT OUEN, ROUEN

Painter etching signed in pencil by the artist. Brilliant proof.

Printed to 250 copies. The plate is destroyed.

360 SAINT ETIENNE D UMONT, PARIS

Painter etching signed in pencil by the artist. A splendid proof.

Printed to 300 copies. The plate is destroyed.

361 LA TOUR DE L'HORLOGE, TOURS

Painter etching signed in pencil by the artist. A bold and strong proof.

Printed to 300 copies. The plate is destroyed.

362 THE PANTHEON, ROME

Painter etching signed in pencil by the artist. An extremely fine proof.

Printed to 250 copies. The plate is destroyed.

H. FROOD

A modern English painter-etcher

363 CIRENCESTER CHURCH

Painter etching signed in pencil by the artist. A proof of wonderful quality.

The plate is destroyed.

364 MONT ST. MICHEL

Painter etching signed in pencil by the artist. An early and brilliant proof.

The plate is destroyed.

PERCIVAL C. GASKELL

Born in Yorkshire in 1868.

He was elected member of the Royal Society of British Artists in 1896

365 MOISETTE

Painter etching signed in pencil by the artist. Very fine proof.

Printed to 100 copies. The plate is destroyed

AXEL HERMAN HAIG

Celebrated Swedish etcher, born on the Island of Gottland in 1835, working in London. The greatest architectural engraver. He was the etcher of Ander Zorn

The etchings are arranged according to E. A. Armstrong's catalogue on "Axel Herman Haig and his work," London, 1905.

366 THE SOUTH TRANSEPT OF ST. MARK'S, VENICE. (Armstrong, Addenda, Number 17.)

Painter etching signed in pencil by the artist. A very fine and richly printed proof.

THE WESTMINSTER SERIES

367 WESTMINSTER ABBEY, VIEW FROM ST. EDMUND'S CHAPEL. (Armstrong, Number 40.)

Painter etching signed in pencil by the artist. Very fine proof in a three inch gilded frame decorated with acanthia leaves.

368 WESTMINSTER ABBEY, NORTH CHANCEL AISLE. (Armstrong, Number 41.)

Painter etching signed in pencil by the artist. A brilliant proof in a three inch gilded frame decorated with acanthia leaves.

DANIEL DUMONSTIER (ATTRIBUTED TO)
HENRI DE BEAUMANOIR, MARQUIS DE LAVARDIN

[NUMBER 303]

369 WESTMINSTER ABBEY, VIEW OF THE CHANCEL FROM THE SOUTH TRANSEPT. (Armstrong, Number 42.)

Painter etching signed in pencil by the artist. A perfect proof. In a two inch gilded frame.

370 WESTMINSTER ABBEY, A DARK CORNER. (Armstrong, Number 43.)

Painter etching signed in pencil by the artist. Early and brilliant proof. In a two inch gilded frame.

371 WESTMINSTER ABBEY, THE POET'S CORNER. (Armstrong, Number 44.)

Painter etching signed in pencil by the artist. A very beautiful proof. In a two inch gilded frame.

372 WESTMINSTER ABBEY, THE ENTRANCE TO THE POET'S CORNER. (Armstrong, Number 45.)

Painter etching signed in pencil by the artist. A very strong proof. In a two inch gilded frame.

373 WESTMINSTER ABBEY, THE CLOISTERS. (Armstrong, Number 46.)

Painter etching signed in pencil by the artist. A remarkably fine proof. In a two inch gilded frame.

374 YORK MINSTER. (Armstrong, Number 157.)

Painter etching signed in pencil by the artist. A very strong and brilliant proof. In a three inch gilded frame.

375 CLOISTERS OF ST. JEROME, BELEM, NEAR LISBON. (Armstrong, Addenda, Number 2.)

Painter etching signed in pencil by the artist. A proof of wonderful quality. In a three inch gilded frame.

376 SOUTH AISLE OF THE CATHEDRAL OF TOLEDO. (Armstrong, Addenda, Number 14.)

Painter etching signed in pencil by the artist. A proof of extraordinary brilliancy.

A. S. HANDFORD

A modern English engraver in mezzotint and color printer

377 THE DUCHESS OF DEVONSHIRE

Mezzotint, after T. Gainsborough. Very fine and brilliant proof printed in colors and signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

GERTUDE HAYES

A modern English painter-etcher

378 SHREWSBURY

Painter etching signed in pencil by the artist. A fine proof of unusual quality. In a three-quarter inch hand carved, gilded frame.

The plate is destroyed.

WILL HENDERSON

Contemporary English mezzotint engraver of the school of Samuel Cousins

379 MISS BYNG

Mezzotint, after J. Hoppner. Brilliant proof printed in colors, signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

380 LADY HAMILTON as a Bacchante

Mezzotint, after G. Romney. A remarkably fine proof printed in colors and signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

381 LOUISE ELIZABETH DE BOURBON, PRINCESSE DE CONTI

Mezzotint, after J. M. Nattier. An impression of extreme brilliancy, printed in colors and signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

WILLIAM HOLE

An English painter etcher of the modern school

382 THE CHURCH OF THE HOLY SEPULCHRE

Painter etching signed in pencil by the artist. A perfect proof.

The plate is destroyed.

383 THE VATICAN, ROME

Painter etching signed in pencil by the artist. An extremely fine proof.

The plate is destroyed.

ALBANY E. HOWARTH

He was born in 1872, and was elected an Associate of the Royal Society of Painter-Etchers and Engravers in 1910. An etcher whose considerable promise is rapidly fulfilling itself

384 THE BLUE MOSQUE, CAIRO

Painter etching signed in pencil by the artist. A fine and delicate proof. (1911)

Printed to 100 copies. The plate is destroyed.

385 CAERNARVON CASTLE

Painter etching signed in pencil by the artist. An early and brilliant proof. (1911)

Printed to 100 copies. The plate is destroyed.

386 THE CATHEDRAL OF PETERBOROUGH

Painter etching signed in pencil by the artist. A perfect proof.

Printed to 100 copies. The plate is destroyed.

387 LA COUR D'ALBANE, ROUEN

Painter etching signed in pencil by the artist. A proof, very fine and richly printed. (1910)

Printed to 100 copies. The plate is destroyed.

388 THE ENTRANCE OF THE CATHEDRALE OF ROUEN

Painter etching signed in pencil by the artist. A strong and vigorous proof.

Printed to 100 copies. The plate is destroyed.

389 EXTERIOR OF RHEIMS CATHEDRAL

Painter etching signed in pencil by the artist. A marvelously clear proof.

One of the best pictures of the cathedral which has so much suffered from the vandalism of the Huns.

Printed to 100 copies. The plate is destroyed.

390 EXTERIOR OF THE SAN MARCO CATHEDRAL. VENICE

Painter etching signed in pencil by the artist. A proof of extreme brilliancy.

Printed to 100 copies. The plate is destroyed.

391 THE "TOM" TOWERS, CHRIST CHURCH, OXFORD

Painter etching signed in pencil by the artist. A beautiful and rich proof. (1909)

Printed to 100 copies. The plate is destroyed.

392 LA GRANDE HORLOGE, ROUEN

Painter etching signed in pencil by the artist. A very fine proof. (1910)

Printed to 100 copies. The plate is destroyed.

393 INTERIOR OF DURHAM CATHEDRAL

Painter etching signed in pencil by the artist. A remarkably fine proof. (1911) In a three inch gilded frame.

Printed to 150 copies. The plate is destroyed.

394 KING'S COLLEGE CHAPEL, CLARE LANE

Painter etching signed in pencil by the artist. A proof of wonderful quality. (1911)

Printed to 100 copies. The plate is destroyed.

395 LINCOLN CATHEDRAL

Painter etching, signed in pencil by the artist. An exceptionally fine proof.

One of the finest plates of the artist.

Printed to 100 copies. The plate is destroyed.

396 MAGDALENE BRIDGE AND TOWER, OXFORD

Painter etching singed in pencil by the artist. A proof of unusual quality. (1909)

Printed to 100 copies. The plate is destroyed.

397 RUE DAMIETTE, ROUEN

Painter etching signed in pencil by the artist. A very strong proof. (1910)

Printed to 100 copies. The plate is destroyed.

398 THE TOWER OF ABBEVILLE

Painter etching signed in pencil by the artist. An early and velvety proof. (1910)

Printed to 50 copies. The plate is destroyed.

399 WINCHESTER CATHEDRAL

Painter etching signed in pencil by the artist. Very fine and early proof.

Printed to 100 copies. The plate is destroyed.

CLIFFORD R. JAMES

Contemporary English mezzotint engraver and color printer

400 THE IRISH GRACES (The Montgomery Sisters)

Mezzotint, after Sir Joshua Reynolds. Brilliant proof printed in colors. Signed in pencil by the artist.

Printed to 300 copies. The plate is destroyed.

401 THE SURPRISE

Mezzotint, after R. Westall. Superb proof printed in colors, signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

WILLIAM AUERBACH LEVY

American etcher. Born in Newport in 1892

402 THE TROUBADOUR

Painter etching signed in pencil by the artist. Early and velvety proof.

Printed to 50 copies. The plate is destroyed.

E. LUMSDEN

A contemporary English painter-etcher

403 ON THE PAGODA PLATFORM

Painter etching signed in pencil by the artist. A brilliant proof.

The plate is destroyed.

404 PEKING, CITY WALL

Painter etching signed in pencil by the artist. An early proof.

The plate is destroyed.

405 SEOUL, WEST GATE

Painter etching signed in pencil by the artist. A delicate proof.

The plate is destroyed.

406 SUFFOLK, COMMON NUMBER TWO

Painter etching signed in pencil by the artist. A perfect proof.

The plate is destroyed.

407 YUNG TINGMEN

Painter etching signed in pencil by the artist. A fine and early proof.

The plate is destroyed.

FRANK A. MASON

A modern English painter-etcher

408 A LINK WITH THE PAST

Painter etching signed in pencil by the artist. A very fine and early proof.

The plate is destroyed.

409 RIVER OF TOIL

Painter etching signed in pencil by the artist. A brilliant proof.

The plate is destroyed.

FRED MILLAR

A contemporary mezzotint engraver and color printer

410 THE LAUGHING CAVALIER

Mezzotint, after F. Hals. A brilliant and early proof printed in colors. Signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

A. D. NORMAN

A modern engraver in mezzotint and color printer

411 MISS HOME DRUMMOND

Mezzotint, after H. Raeburn. Very fine proof printed in colors. Signed in pencil by the artist.

Printed to 300 copies. The plate is destroyed.

CHARLES PINET

A French painter-etcher. Exhibitor at the Salon

412 SAINT ETIENNE DU MONT, PARIS

Painter etching signed in pencil by the artist. A brilliant proof printed in colors.

Printed to 50 copies. The plate is destroyed.

H. MACBETH RAEBURN

Was born in Helensburgh in 1860. Studied painting in the Royal Scottish Academy where he received the highest reward

413 ETON COLLOGE

Painter etching signed in pencil by the artist. A delicate proof.

Printed to 75 copies. The plate is destroyed.

414 THE THAMES FROM RICHMOND HILL

Painter etching signed in pencil by the artist. A very early and brilliant proof.

The plate is destroyed.

PERCY ROBERTSON

An English painter-etcher of the modern school

415 THE LONG WATER, HAMPTON COURT

Painter etching signed in pencil by the artist. A very fine and richly printed proof.

A charming dainty vision. (M. C. Salaman.)

The plate is destroyed.

ALFRED SKRIMSHIRE

Contemporary English mezzotint engraver and color printer

416 NATURE (The Calmady Children)

Mezzotint, after Sir Thomas Lawrence. A very fine and brilliant proof printed in colors and signed in pencil by the artist.

Printed to 300 copies. The plate is destroyed.

J. ANDRE SMITH

A contemporary English painter-etcher

417 THE JEWEL OF VENICE

Painter etching signed in pencil in the plate by the artist. Brilliant proof.

Printed to 50 copies. The plate is destroyed.

RICHARD SMYTHE

Contemporary English mezzotint engraver and color printer

418 LADY CONYGHAM

Mezzotint, after Sir Thomas Lawrence. Very fine and brilliant proof printed in colors and signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

419 LADY INCHIQUIN

Mezzotint, after Sir Joshua Reynolds. A brilliant proof printed in colors and signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

420 DUTCHESS OF RUTLAND

Mezzotint, after Sir Joshua Reynolds. Very fine proof printed in colors asigned in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

NATHANIEL SPARK

A contemporary English painter-etcher

421 NATIONAL GALLERY, LONDON

Painter etching signed in pencil by the artist. Fine and early proof.

The plate is destroyed.

422 ROYAL EXCHANGE, LONDON

Painter etching signed in pencil by the artist. An early and rich proof. In a one inch gilded frame.

The plate is destroyed.

423 THE TOWER BRIDGE, LONDON

Painter etching signed in pencil by the artist. A very strong proof.

The plate is destroyed.

424 WATERLOO BRIDGE, LONDON

Painter etching signed in pencil by the artist. A beautiful proof.

The plate is destroyed.

F. G. STEVENSON

Contemporary English mezzotint engraver and color printer. Born in London in 1863. He is a pupil of J. Ballin and Charles Walker

425 MADONNA DELLA SEDIA

Mezzotint, after Raphael. Superb proof printed in color on India paper, signed in pencil by the artist.

Printed to 250 copies. The plate is destroyed.

SAMUEL SYNGE

A modern English painter-etcher

426 THE BRIDGE AT MACON

Painter etching signed in pencil by the artist. A very fine and brilliant proof.

The plate is destroyed.

A. B. THOMSON

A contemporary English painter-etcher

427 A GERMAN GATE

Painter etching signed in pencil by artist. An extremely fine proof.

The plate is destroyed.

428 THE TOWER OF ROTHENBURG

Painter etching signed in pencil by the artist. A very strong proof.

The plate is destroyed.

7-

ARTHUR J. TURRELL

A modern painter-etcher of the English School

429 EXTERIOR OF THE MILAN CATHEDRAL

Painter etching signed in pencil by the artist. A very richly printed proof.

The plate is destroyed.

11-

WILLIAM WALKER

A modern English painter-etcher

430 BLACKFRIARS BRIDGE

Painter etching signed in pencil by the artist. An early and velvety proof. In a one inch gilded frame.

The plate is destroyed.

10-

431 SAINT JAMES PALACE

Painter etching signed in pencil by the artist. A very finely printed proof.

The plate is destroyed.

4-

CHARLES WATSON

Contemporary English etcher. Lived at Norwich and London. The work of Mr. Watson is nearly always absolutely sturdy and sterling. (*Frederic Wedmore*)

432 LA CHAPELLE

Painter etching signed in pencil by the artist. A very strong and powerful proof.

The plate is destroyed.

750

HERMAN A. WEBSTER

Contemporary painter-etcher

433 INSTITUTE OF FRANCE

Painter etching signed in pencil by the artist. A very fine proof.

The plate is destroyed.

75

434 PORTRAIT OF THE ARTIST

Very fine original pencil drawing by the artist himself. The face treated in sanguine. Signed in the lower corner "F. Bartolozzi."

The above Lot will be sold after Number 269.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library